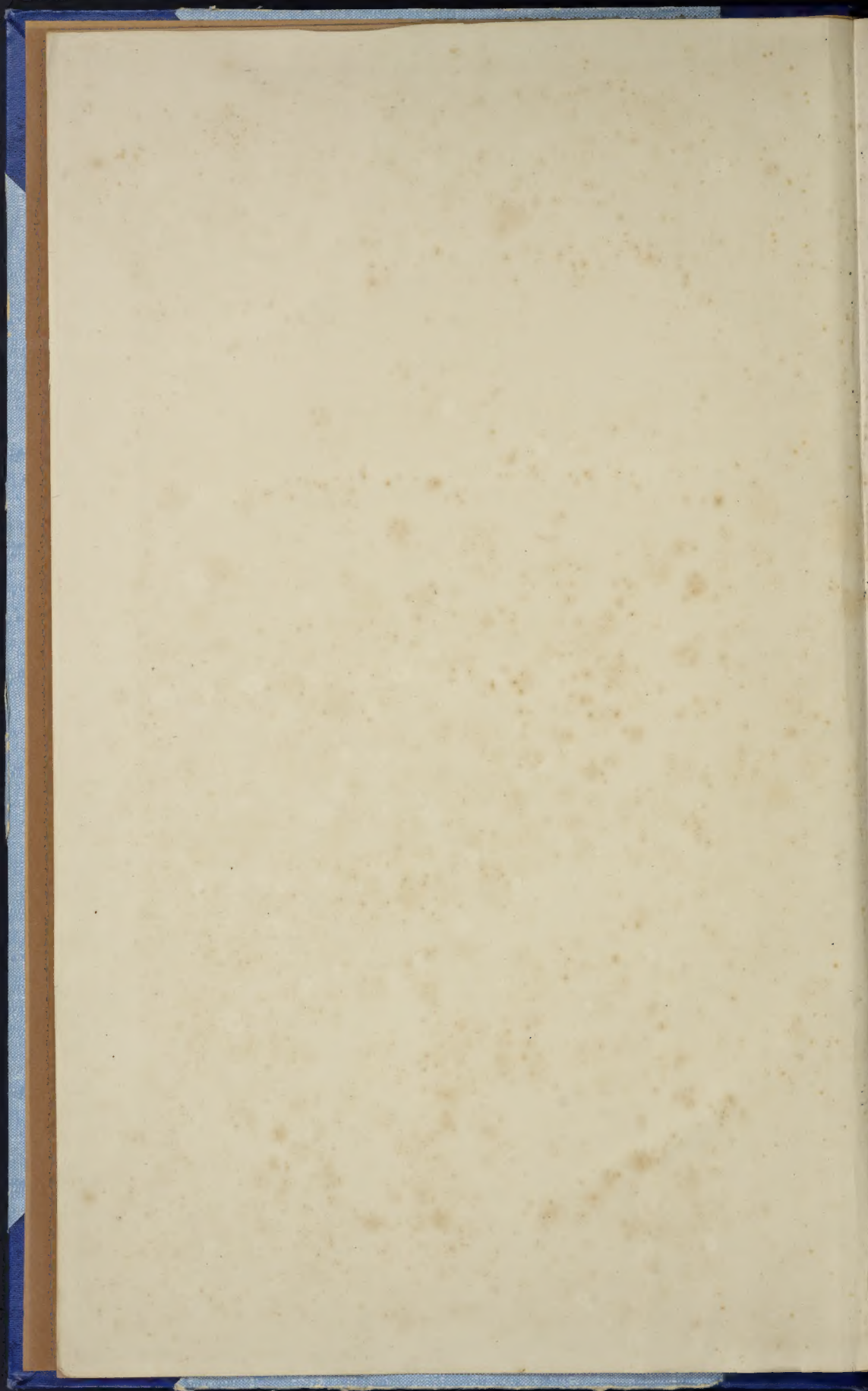


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HISTORY OF ART

BY

ITS MONUMENTS,

FROM ITS DECLINE IN THE FOURTH CENTURY

TO ITS RESTORATION IN THE SIXTEENTH;

TRANSLATED FROM THE FRENCH OF

SEROUX D'AGINCOURT:

IN THREE THOUSAND THREE HUNDRED AND THIRTY-FIVE SUBJECTS,

ON THREE HUNDRED AND TWENTY-EIGHT PLATES.

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STANLEY SMITH

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TREATISE
ON
THE CIVIL, POLITICAL, AND LITERARY STATE
OF
GREECE AND ITALY,
IN RELATION TO THE FINE ARTS.

GREECE—ITALY.

OF ART IN A STATE OF PERFECTION, AS IT PASSED TO THE ROMANS UPON THE CONQUEST OF GREECE.

THE edifices raised in Athens by Pericles, the finest works of Phidias and of Polycletes, those of Zeuxis and of Parrhasius, his contemporaries, had offered to Greece the most perfect models of art for architecture, sculpture, and painting. Artist-philosophers, and philosophers enlightened amateurs of art, had, in classic works, established principles and fixed rules for that which until then had appeared to be but the result of happy imagination and of mechanical operations. Art, in fine, had become a science, of proud and sublime style; as the Olympian Jupiter or the severe Pallas. Such it remained until the age of Alexander.

Greedy of glory of all kinds, jealous of leaving to posterity other monuments than those worthy of the grandeur of his ideas and the delicacy of his taste, this prince gave a new impulse to genius by an exclusive choice of the most distinguished artists, and by the generous recompense he was careful to award them.

Beauty became the principal objects of the studies of the Greeks, as the Venus under the chisel of Praxiteles, Campaspe under the pencil of Apelles.

This style, the beautiful, had become general, nothing proceeded from the school of Greece unimpressed by it, when the Romans, already masters of Sicily and of a portion of Asia Minor, penetrated into that country.

The Romans were aware of the renown acquired by the Greeks in philosophy and literature; they knew the wisdom of this people and their laws, which they had long since adopted. The statues of bronze and marble carried off from Etolia, Epirus, and Asia Minor, and the artists who had followed to Rome, had also given them some idea of the productions of art; but they had not yet been capable of contemplating, in the bosom of these countries, in the midst of their flourishing cities, all which the genius, the taste, and the consummate sensibility of the Greeks had produced and collected of excellence.

What must have been the surprise of the Romans entering Corinth, Thebes, and Athens, at the sight of the sumptuous edifices, at the porticos sustained by innumerable columns, as precious in form as in material; at the sight of the admirable statues, which filled the temples and the public places; of the paintings of a perfection so superior to their ideas! But, at the same time, what must have been the terror and consternation spread in the studios of those schools at the destruction of the statues of Epaminondas, Pindarus, and Pericles, by the Roman soldiers, who trampled under foot pictures representing events of which they knew little, and graces to which they were strangers! Desolation is in the sanctuary of the muses, the lyre of Apollo assembles them no more; the choicest works, mutilated or dispersed, offer no longer models to the schools.*

Such was the fatal check which art received at the sack of Corinth; at the fall of Athens this was more disastrous still; art never entirely recovered from these first profound wounds.

Nevertheless, the ruins of the monuments, of which they had ordered the destruction, arrested the attention of the chiefs of the Roman soldiers. These men, born with the love of glory, and of a force of character which rendered them capable of all which could satisfy this passion, must at least have possessed the germ of sentiment for the beautiful. This developed itself: Metellus, Mummius,† guided by instinct rather than taste, arrested the pillage and spared the most precious objects for transmissal to Rome; where, having served as an ornament to their triumph, the temples and public places of assembly were decorated with them. Thus was Rome enriched and Greece despoiled.

ITALY.

OF THE ROMAN EMPIRE, AND OF THE STATE OF ART UNTIL ITS DECLINE IN THE FOURTH CENTURY.

A part of the last century of the Roman republic was a sterile period of art; the Romans knew not its practice, and the humbled Greeks were constrained to neglect it. When Cæsar had established his empire, and Augustus, giving peace to the universe, had closed the temple of Janus, that of the arts was seen to open. Talented artists, pupils of the last great masters, had been called from Greece, where, without renown or encouragement, they worked, as yet in silence; others, brought in a state of slavery to Rome, had, like Rachael, carried their gods under their mantle, the divinities of the arts. Emboldened by the growing taste of their masters, they showed themselves. From that time luxury, which the ancient sumptuary laws no longer restrained, placed the productions of art in the ranks of the enjoyments. But, as the Corinthian acanthus degenerates upon the banks of the Tiber, so languished Greek art, which had been drawn captive by the Romans. Of these arts, Architecture, although deprived of her noble simplicity, was destined to be the least unfortunate in Rome. More analogous to the character of this dominating people, more consonant to its pride by the greatness of which its material forms are susceptible, she was also, by the kind of laborious and difficult works which she exacts, less foreign to the principles of their policy. The study of architecture was, therefore, permitted, and Rome even was persuaded that she had enriched it by the invention of a new order, in the composition of which she pretended to have allied Greek elegance with Roman magnificence.

Augustus loved and protected all the arts. They had followed his fortune and had ascended the throne with him. Above all, architecture obtained the greatest favour: this prince and his ministers, who were his friends, left Rome covered with superb edifices.

Claudius built there a magnificent aqueduct.

Nero demolished and re-constructed his palace, and enriched it even beyond measure. His immediate successors, Galba, Otho, Vitellius passed by too rapidly to allow of any employment of the arts; they were not even worthy of loving them.

After them, Vespasian and Titus astonished Rome by the colossal masses of the amphitheatres and baths which they raised, and they made it a duty to preserve the other monuments.

The column of Trajan, enriched with bas-reliefs, esteemed amongst the excellencies of sculpture, soon after arose.

Adrian, himself an artist, gave great activity to art. Egyptian, Etruscan, and Greek, by turns, he ordered monuments in the style of all the schools, and even of the different epochs of those schools; a fancy which, placing at once many different styles before the eyes of employers and employed, contributed, with the

* Polybius, cited by Strabo, relates that, during the sack of Corinth, the Roman soldiers played with dice upon the famous picture of Bacchus, painted by Ariadides. Strabo, L. viii. Oxford, vol. I, p. 552.

† Mummius, according to Velleius Paterculus, was, at the fall of Corinth, so ignorant of the fine arts, that he menaced those to whom he had given the care of transporting the ancient monuments of Greek art into Italy, to oblige them to supply new, should they be lost.

causes already indicated, to hinder the Romans from possessing a national school of art. This even altered the models and principles of the ancient schools to a degree which causes me to attribute to this disorder of a royal amateur the second check which art received since its removal from Greece to Rome.

Under the Antonini, successors of Adrian, the arts were sustained. Such is the influence upon the Fine Arts, whether of the personal qualities of the sovereign, or of the general circumstances of his reign, that, almost always, we can judge soundly of the one by the others.

Marcus Aurelius had for his instructor Diogenetes, a Greek philosopher, of whom might have been said—

"Il n'est pas empereur, mais il enseigne à l'être."

This philosopher was also a painter, and his pupil was no less favourable to the arts than to literature. Sculpture has rendered a noble homage to Marcus Aurelius by the fine monument which still presents his features to our eyes.

The rapidity with which, from the reign of Commodus, unworthy son of such a father, the emperors succeeded each other, and yet more, the absolute want of qualities and capabilities in these princes, if we except the two emperors Severus, was as hurtful to the arts as to the empire.

The capacity and military talents of such rulers as Aurelian and Probus suspended the ruin of the empire, but their reigns were unfortunately too short.

In the reign of Diocletian the Roman architecture was much influenced by innovation and a mania for a profusion of ornaments; vices which equally influenced the state of sculpture.

The deplorable state of the arts, successively under the reigns of the successors of Marcus Aurelius, having constantly augmented from the end of the third century, we find the decadence of all its branches make rapid progress during the fourth century and consummated in the fifth, a decline which, coinciding with that of the Roman empire, attaches to these centuries a doubly disastrous character.

OF THE GENERAL CIRCUMSTANCES WHICH INDUCED THE FIRST EPOCH OF THE DECLINE OF ART IN THE FOURTH CENTURY.

Two men of distinguished merit, Montesquieu and Gibbon, have written upon the decline of the Roman empire. The one, considering this great political phenomenon from a general point of view, has traced the causes with profoundness and rapidity; the other, attached constantly to the march of history, has developed them with as much judgment as precision: both showing that the ruin of the Roman power drew with it that of letters, which was to follow that of the fine arts in Italy.

The conceptions of the meditative genius of architecture, the learned creations of sculpture, the flowers of imagination and sentiment of painting, sublime inventions, and of a more delicate temperament than those of the sciences and literature, faded and perished in the hands of strangers of different nations, confounded with the natives in the bosom of Rome and of Italy. It is, then, from a concurrence of circumstances in the fourth century that we must, in great measure, seek the causes of the decline of the fine arts amongst the Romans, instead of directly attributing this to the translation of the seat of empire, made by Constantine, to a new capital.

GREECE.

TRANSLATION OF THE SEAT OF THE ROMAN EMPIRE TO CONSTANTINOPLE, TOWARDS THE YEAR CCCXX STATE OF ART IN GREECE, FROM THIS TIME UNTIL THE DIVISION INTO AN EASTERN AND WESTERN EMPIRE, IN THE YEAR CCCLXIV.

The liberty which Constantine accorded to Christianity, which was gradually replacing the Pagan religion, produced a change in the state which the fine arts were destined also to feel. Without doubt the preference given to a new religion over a worship which had for its object imaginary divinities, personified under the form of beautiful statues, deprived the arts of some models, and of subjects calculated to forward its progress: but this loss had no decided, nor sudden influence, as is commonly believed, because, in ceasing to render absurd homage to these statues, great numbers were preserved as simple monuments.* Constantine gave also more

* Prudentius, who lived at the end of the fourth century, tells us—

"Licet statuas consistere puras,
Artificum magnorum opera."

PRUDENT. advers. Symmach. L i v 503.

direct encouragement to all which related to the sciences and letters by opening those schools from whence, shortly afterwards, the first fathers of Christian eloquence issued, Gregory, Basil, Chrysostom: the arts of sculpture, painting, and architecture were greatly encouraged during the embellishment of his new capital; yet, however worthy of praise such solicitude might be, the lavish profusion of marble, bronze, colours and gold tended to divert the taste from the true principles of art, which the immediate successors of Constantine made no exertions to uphold.

ITALY.

OF THE ROMAN EMPIRE IN THE WEST, UNTIL ITS DESTRUCTION BY THE GOTH, TOWARDS THE END OF THE FIFTH CENTURY. SECOND EPOCH OF THE DECLINE OF ART.

Valentinian I., who practised the arts, and knew, writes Ammianus Marcellinus, how to paint and model with taste,* framed advantageous laws in favour of the Greek and Roman schools of literature. The same motives which had determined Constantine to embellish his new capital led Theodosius to encourage the arts; by his orders Constantinople and, above all, Antioch were beautified by the erection of palaces, baths, and other large edifices. The same causes as those enumerated above, joined to a general confusion and corruption, was hurtful to the progress of the arts in Italy. The piety of Honorius prompted him to raise, and also to repair, many churches at Rome, amongst these that of St. Paul outside the walls of the city is to be distinguished; but the taste of these edifices was not likely to recall architecture to true principles. The popes also constructed other churches, which were decorated by paintings in mosaic, the subjects of which were extracted from the sacred writings.

Sculpture had scarcely for its objects other models than the statues of sovereigns and of some men of letters; the style of these last was no better than the writings which were recompensed by such an honour.

When the sad spectacle is considered of the Western Empire, delivered, during a disastrous period of sixty years, to rulers sufficiently null as to abandon all management and defence to ministers and generals incapable, or criminal; when the Romans, formerly conquerors and masters of so many nations, are seen victims to the audacity of barbarian chiefs, retained by themselves, unable to deliver themselves from their yoke by other fancied means than humble prayer or shameful tribute; when this people, formerly models to the nations of the north and south, are seen to fall in a degree into the ignorance and ancient barbarity of the one, or the enervated habits of the others, and to allow the sources of the good and the beautiful, of every kind, to become dry, is not the end of such an empire clearly foreseen, and can we be astonished that, twenty years later, its total destruction drew with it that of every liberal institution?

It was thus that, towards the year 476, the Roman Empire of the West terminated.

CONSIDERATIONS FROM WHICH THE SECOND EPOCH OF THE DECLINE OF ART IN ITALY SHOULD NOT BE ATTRIBUTED TO THE INFLUENCE OF A BARBAROUS PEOPLE, BECOME POSSESSORS OF THAT COUNTRY.

It is at the period of the invasion of Italy by Odoacer, at the end of the fifth century and during the course of the sixth, that historians, generally, have placed the second epoch of decadence of the arts, which is also that of their entire destruction. They impute this to the Gothic tribes. Such an unjust prejudice, excusable perhaps amongst the Italians, cannot be pardoned amongst other people. The nations which the Romans called barbarous were those which either primitively inhabited the countries bordering upon Italy, or those which had successively become the most remote borders of the north and east, by approximation all these found the means of instruction—at first, in the efforts made by the Romans during four or five centuries to stay, or subjugate them; then in the reiterated trials made by themselves, either to recover their liberty, or to form settlements upon the ruins of the Roman rule. The causes of feebleness on the one side became those of power upon the other; all that the Romans lost, the barbarians, little by little, acquired. Instructed even by defeat, how much the more so were they when, tributaries or allies of the Romans, they fought under their discipline, of which they adopted the principles and formed among them a school?

It is also easy to form an idea of their progress in civilization if it is remembered with what care the Romans sought to attach conquered nations by the power of beneficence, by teaching the arts of agriculture and

* "Scribens decore venustè que pingens et fingens."—AMMIAN. MARCELLIN. L. XXX. c. 9

commerce, and softening their manners; by the foundation of military colonies, the erection of municipal towns, the marriages of veterans; and lastly, by the privileges accorded to Provincialists.

The ready civilization of these new subjects of the empire was likewise one of the happy fruits of the establishment of Christianity. The examination of the sacred writings, obliging them to deliver themselves to the study of the Greek and Latin tongues, and to become familiar with the writings in these languages, imperishable depositaries of human and religious philosophy, conducted them to the cultivation of letters, and inspired them with a taste for the arts. The churches which they visited, built in the first ages of Christianity upon the model of the ancient basilicas, or formed from the temples of the pagan religion, recalled them to the principles of ancient architecture. They found those of sculpture in the images of the saints offered for their veneration; and painting offered no less interest in the subjects with which she ornamented the churches and oratories. Few cities were without a temple dedicated to Rome and to Augustus. Triumphant arches, amphitheatres, aqueducts, bridges, and military roads yet subsist in the Roman colonies. Statuary was held in honour; in Spain, France, and England fragments of mosaic work are extant; the preservation of paintings was much more difficult; the quantity of medals struck in the colonies prove that this branch of art was cultivated in them.

The picture we have just traced of the progress of the barbarous nations, of their civilization and advance in literature and the arts, would be sufficient to show that it is from the fault of not distinguishing the epochs of their history that they have been too generally charged with a complete ignorance and a monstrous barbarity. The Gothic nations were from the end of the first century established near the Danube and Dacia; until the commencement of the third, instead of attacking the Romans continually and in a direct manner, they were contented with annoying them from time to time, in order to enrich themselves; they had been, until then, principally occupied in forming their establishments on the frontiers of the empire, at the expense of the barbarous tribes who had preceded them, they had often united with the Romans themselves. But from the time of Alexander Severus the Goths were less tranquil; a second emigration of their ancient fellow-countrymen, starting from the shores of the Baltic, joined them, conducted by Amale, an ancestor of the great Theodoric. Maximinus, the successor of Severus, himself descended from Goths, restrained them by the power of natural ties and by his victories, but under the reign of Philip, who had deprived them of their ancient subsidies, this discontented people, feeling their power increase, assembled in innumerable bodies, passed the Danube, ravaged Mœsia, Thrace, and Macedonia; during these violent irruptions the two Decii lost their lives, and the Goths were scarcely effectually opposed by Claudius II. and Aurelian; the latter emperor obliged them to furnish a body of cavalry in abandoning a part of Dacia to them, initiated them into the arts of agriculture, the mechanical arts, and communicated the Latin language to them; the Gothic nations thus enjoyed and profited by the same advantages for their amelioration, which had for a long time served to bring the useful and elegant arts to a certain perfection in the neighbouring states of the empire. Towards the end of the fourth century, while in a most flourishing state under the laws of Hermanric, they were assailed by the Huns, who, becoming to them what they had formerly been to the Romans, rendered themselves masters of their country and there established themselves.

It was then that, chased from their territory by this redoubtable enemy, the Gothic nations, forgetful of the ancient conventions of peace, threw themselves upon the Roman Empire like a torrent.

The proofs of a progressive communication, from which instruction gradually resulted, is to be perceived in the exploits which signalized the Visigoths under the direction of Alaric, and shortly afterwards, of the Huns, under Attila. The cruelty which these fierce heroes seldom laid aside, in provoking the indignation of historians, has not been able to shut out their talents and virtues from their eyes. They were both, especially Attila, of great quickness of intellect and of a profound policy, a bitter fruit for the empire, of the education which they had personally received, and of the means of civilization which their people had enjoyed.

REIGN OF THE GOTHIC KINGS IN ITALY. STATE OF THE ARTS UNDER THEIR GOVERNMENT, IN THE FIFTH AND SIXTH CENTURIES.

The first of these kings, Odoacer, chief of a Gothic tribe, had come to seek at the court of the emperors those advantages which strangers had for so long found. His stay in Italy perfected his natural talents and prepared the means whereby he arrived at his high fortune, which he justified by much moderation. Of this he gave a first proof and an example, until then rare, of depriving Augustulus but of his empire only and sparing his life. Become king of Italy, he there exercised the sovereign power, without ever wearing its distinctive marks, or adorning himself with the Roman purple, and, not to offend the eyes of his new subjects, he even quitted

the diadem of the barbarian kings; he, in a word, ceased to be barbarian, without forcing the Romans, had they been still worthy of the name, to cease to be Roman.

Conqueror of Odoacer and his successor to the throne, Theodoric, by the wisdom, bravery, and decided superiority which he had shown over all the neighbouring nations, procured the peaceable enjoyment of the throne during thirty-two years of a reign glorious abroad and at home.

In adopting the costume, tastes, and habits, of the Romans, and in causing them to be observed by his Gothic subjects, he excepted, from this imitation of Roman customs, a spectacle which, by its cruelty, appeared to equal the ancient barbarity of his own nation. For the combats of the gladiators he substituted a representation of warlike engagements, military games, perhaps the first types of those Passages of Arms, of those Tournaments, which afterwards became so frequent and celebrated in Italy and the rest of Europe. His ministers were chosen from amongst men the most distinguished in Rome by birth and knowledge. The letters and rules which Cassiodorus, his secretary, issued in his name, prove his appreciation, if not always practised, of the finest qualities of knowledge, philosophy, and virtue. Educated from a tender age, at Constantinople, Theodoric, during a residence of ten years in that capital, in the midst of sumptuous edifices and monuments of all kind, imbibed a lively taste for the magnificence of the productions of art. His admiration was not sterile; during the whole of his reign he watched with solicitude over the preservation and embellishment of Rome, as well as of Ravenna, his habitual abode; he wished that all his works should be constructed after the models of ancient art, as he was persuaded that it was by the style of a monument, or palace, that its possessor, or erector, was judged.

Tutelar genius of the empire of the Goths, Cassiodorus, through gratitude for the benefits conferred by Theodoric, did not feel it his duty to abandon the reins of government at the death of that prince. He seconded the care which Amalasunte, daughter of Theodoric reigning during the minority of her son Athalaric, gave to the state administration. This princess, niece of Clovis, had received the most careful instruction among the Goths. The Greek and Latin languages and knowledge of literature were familiar to Amalasunte, and she loved those who cultivated them. She wished to direct the instruction of her son, but the principal chiefs of the Goths, fearing that the study of science, carried too far, might cause a neglect of military art, constrained her to abandon her intention; removed from the vigilant eye of his mother and the wise counsel of Cassiodorus, Athalaric insensibly acquired the disorderly manners of the young Gothic nobility, imbibed their vices without their warlike qualities, and died at the age of sixteen years. Theodatus, Vitiges, and the few Goths who followed them, long resisted the forces of Justinian, anxious to recover possession of Rome, but a considerable army of Greeks under Narses, joined to the barbarians jealous of the Goths, ultimately destroyed their empire in Italy in the year 552.

REIGN OF THE LOMBARD KINGS IN ITALY. STATE OF THE ARTS, UNDER THE GOVERNMENT OF
THE LOMBARDS, IN THE SIXTH AND SEVENTH CENTURIES, UNTIL ITS
DESTRUCTION TOWARDS THE END OF THE EIGHTH.

At the death of Narses, destroyed by Justinian II., the Lombards, who had formed a part of the foreign troops in the pay of the Greek emperors, formed the resolution, under their king, Alboin, of establishing themselves in Italy.

In the spring of the year 568, this prince, at the head of the whole nation, to which he joined Saxons, Gepides, Bulgarians, and other similar nations, spread, like a devastating torrent, over the Venetian territory, Liguria, and that which has been since called Lombardy: soon masters of Æmylia and Tuscany, the Lombards, with the exception of Ravenna and of Rome, which remained to the emperor, became possessors of nearly all Italy, where Alboin raised a throne upon which more than twenty kings were seated without effacing the glory of his exploits or the singularity of his adventures.

From the reign of Antharis, become Christian through the instance of his wife Theodelinda, daughter of the Duke of Bavaria, architecture was employed in the construction of churches and palaces, which sculpture and painting at the same time ornamented. At the death of Antharis, Theodelinda treated those monuments with particular care.

One of the wisest of this race of kings, Luitprand, occupied himself with the civil amelioration of his subjects. Towards the year 724, he commenced a new arrangement of the Lombard code; religion and her soft influence entered into the happy measures, by the aid of which he succeeded in depriving his people of the remnant of their ancient barbarity: dating from the reign of this great and good prince, the Lombard nation takes a place amongst the most polite of the period.

The policy of Pope Adrian I., which instigated Charlemagne to undertake the conquest of Italy against Didier, duke of Tuscany, in possession of the Lombard throne, destroyed, in 774, the reign of the Lombards in Italy, after it had endured 206 years.

Architecture was the art of which the Lombards made the greatest use; fortifications, citadels, palaces, baths, temples, and monasteries arose, not only at Pavia, the seat of empire, but also at Turin, Milan, Spoleto, and Benevento. The queen, Theodelinda, signalled her zeal by founding at Monza, near Milan, her favourite residence, monastic establishments which she enriched with various offerings.*

Sculpture was employed without bounds in the decoration of various parts of these edifices, with prodigality of ornament, but ignorance in choice of subject, and inept in execution.

Painting was employed in ornamenting churches and other places; at the invitation of Pope Gregory II., Luitprand, to hinder the errors of the iconoclasts from propagating in Italy, undertook the care of embellishing the churches of Ravenna, and elsewhere, with paintings and mosaics, representing sacred subjects.

OF THE POPES FROM THE FOURTH CENTURY, AND OF THEIR INFLUENCE UPON THE FINE ARTS.

During the three first centuries of Christianity the churches, troubled by the persecutions of sovereigns and people, obstinate adorers of the divinities of paganism, could only deliver themselves to the exercise of the new religion in secret places.

The victory and successes which Constantine obtained, and which he believed were owing to the protection of the true God, determined him to favour whatever might advance the worship, and above all, augment the splendour of his capitals, the seats of the religion which he had embraced.

Architecture was by his orders employed in constructing churches in Rome, which, by their grandeur and magnificence, are yet amongst the most considerable there. Those of St. Peter, St. Paul, St. Agnes, St. Laurence, are mentioned among others by the writers on ecclesiastical history. It is principally to Anastasius the bibliographer, author of the "*Liber Pontificalis*," which contains the lives of the popes until the middle of the fourteenth century, that we owe the notices of these constructions.

It is also this writer who has transmitted the curious details of works of sculpture, gravings and inlaid work executed upon vases, furniture, and sacred utensils of all kinds for the use of churches. The quantity of these which, during the pontificate of Silvester alone, were presented by himself, or by Constantine, was prodigious, and, it may be believed, surpassed the presents with which Solomon enriched the temple of Jerusalem.

Of all the kinds of painting with which these temples were ornamented, the mosaic decorations alone have partly descended to us.

From the translation of the seat of empire to Constantinople, in the fourth century, until the invasion of the Goths at the end of the fifth, the successors of Silvester obtained no further advantages from those of Constantine than they had received at the dawn of the faith of that prince. His son, Constantius II., favoured the Arians: Pope Liberius was exiled by his order. The election of Damasius was troubled by schism. Under the papacy of Innocent I., Alaric took Rome. Celestinus I., Sixtus III., and his successors were ceaselessly occupied in endeavouring to prevent schism in Italy or in the East.

Leo I., less happy with Genseric than he had been with Attila, could only obtain from the king of the Vandals the lives of the Romans. The Popes Hilarius and Simplicius witnessed the gradual fall of the Western Empire. Under the Goths and Lombards, until the destruction of their empire by Charlemagne, the civil or temporal power of the popes is difficult to trace; their election, submitted at the same time to the Greek emperors and to the barbarian monarchs, became embarrassing and uncertain, and when confirmed, their position became very difficult. They still gradually obtained advantages, first due to the respect which their virtues inspired, and next to an officious care during critical moments for nations and for sovereigns; by their wisdom and liberality they warded off many formidable attacks with which Rome was menaced.

CONTINUATION OF THE SAME SUBJECT, UNTIL THE DONATION OF CHARLEMAGNE.

What could have been the ancient sources of the church and the new means of this munificence of the popes? Among the first families which the preaching of the apostles and their disciples converted to the faith of Christ, many were distinguished by their rank or riches. The senator, father of Praxedis and Pudentiana, was

* The following works may be consulted on this subject:—Ant. F. Fria, *Mem. e Dissert. sulla chiesa Monzeze*, 4to, Milano, 1774. Ant. F. Gori, *Thea. vet. dyptiocrum*, v. 2, p. 204. Paciaudi, *De cultu, S. Johan. Bapt. dissert.*, vi, p. 266. Also, Paul Diacon, Warnefrid of Aquileus, who was engaged by Aldeberge, daughter of Didier, to write a history of the Lombards.

one of the earliest benefactors of the new church ; a temple, which still exists, arose upon the foundations of his palace. St. Lucina, whose houses also became churches, was condemned to punishment by Maxentius for having bestowed all her goods upon the church. Another Roman lady left, by will, her jewels and considerable sums to build churches, with necessary utensils for the service. These riches were kept in a casket, of which the guardian was called *Arcarius ecclesiæ*. From the commencement of the third century they were found sufficient, in the time of Urban I., to allow the execution in silver of chalices and other sacred vases, which, twenty-five years before, under Pope Zephyrinus, were only of glass, *patenæ vitreæ*.*

When Constantine mounted upon the imperial throne and there seated the Christian religion, he consecrated territorial revenues to the construction of its temples and the support of the ministers of its creed.

Symmachus, in the year 504, assembled a council at Rome against the detainers of the goods belonging to the church.

In the year 640, the exarchus of Ravenna, Isaac, came armed to carry off the treasure kept in the episcopal palace of St. John Lateran.

These revenues had so augmented towards the end of the eighth century, that John V. was anxious respecting the patrimonial estates of the church, situated beyond Italy, in Sicily and Calabria; and they were considerable—"non parva," writes Anastasius.

The great changes which the political system of Italy underwent during the eighth century procured temporal advantages and immense revenues for the popes. These events, favourable to ecclesiastical power, were produced, on one side by the prudence of the Roman pontiffs, and on the other by the uncertain or perfidious conduct of the Greek court with regard to Italy.

Instead of defending the popes against the Lombards, the emperors themselves troubled the elections and the government, and many times attacked the dogmas and discipline of the Roman church. By thus shocking the religious opinions of the Italians, they shook the fidelity of this portion of the ancient subjects of the empire, and augmented the civil and political influence which the popes were already acquiring over them.

The public adhesion of Leo I., the Isaurian, to the opinions of the iconoclasts, succeeded in alienating all minds.

His son, Constantine IV., called Copronymos, deprived of the confidence of the people of Italy, saw Ravenna and the neighbouring territory seized by the Lombards; and from that time the popes sought their allies far removed from Italy and the Greek princes.

Thus, whilst in the East the ancient splendour of the empire was becoming covered by a thick obscurity, Charlemagne consolidated the temporal power of the Roman pontiffs, and furnished them with the means of taking and sustaining the rank of sovereigns, which has since been their portion in Italy.

NOTICE OF WORKS ORDERED BY THE POPES UNTIL THE END OF THE NINTH CENTURY.

Adrian I., in providing for the facility of communication and the safety of Rome, opened immense works advantageous to the study of architecture, which the Popes Leo III. and IV. encouraged. During the seventh and eighth centuries the pontiffs, imitating their predecessors, ornamented the churches with paintings and mosaics. Painting and embroidery is frequently mentioned in the descriptions of the presents made by the popes to different churches, either for robes, ornaments for altars, or curtains for doors. This embroidery, executed in thread of gold or silver, upon stuffs of silk, of the most beautiful colours, was calculated to afford extreme splendour; the sacred subjects which these rich tissues represented pleased the eye and afforded interesting pictures.

This religious luxury, respectable by its motive, merits likewise the gratitude of art. It was, in some sort, these offerings which, customary in different creeds, after having originally given rise to the invention of art, contributed in time to carry it to its perfection: it is by means of them again that, at the emergence from the decline into which art had fallen, she was furnished with the means of revival.

* Such are the chalices of glass, engraved upon plate xii., vol. iii., of that division of the work devoted to Painting, Nos. 28, 29, and 30.

GREECE.

OF THE EASTERN EMPIRE, SINCE ITS SEPARATION FROM THE WEST IN THE FOURTH CENTURY, UNTIL THE END OF THE EIGHTH. STATE OF THE ARTS IN GREECE AND IN THE COUNTRIES OF THE EAST, DURING THIS PERIOD OF TIME.

In Greece the arts, without being on a level with literature, had not ceased to be cultivated. History frequently speaks of a palace which, under the reign of Arcadius, Lausus, his grand-chamberlain, constructed at Constantinople with extraordinary splendour, and in which we are pleased to think that the most perfect statues of the ancient Greek school were assembled.

It is more difficult to ascertain the state of painting at this period. We merely see that, according to custom, the images, or portraits, of the emperor were transmitted to the provinces, and that those of Eudoxia, when she took the title of Augusta, were similarly honoured, a homage which no empress had yet received.

The advent of Theodosius II. to the empire appeared another favourable augury for literature and the arts. Pulcheria, his sister, with the greatest qualities, had the same tastes: she wrote and spoke the Greek and Latin languages perfectly. The beautiful Athenais, his wife, daughter of a celebrated sophist of Athens, united to beauty all the advantages which a careful education could bestow. She composed the discourses she had to pronounce, and left translations and poems praised long after her death. Theodosius established an university at Constantinople in 425. It was composed of several professorships, grammar, for the Greek and Latin tongues, rhetoric, philosophy, and jurisprudence. The Empress Eudoxia retiring to Palestine at the death of her husband, executed large works for the embellishment of Jerusalem, and other holy places, and an infinity of monasteries.

Military architecture, according to Procopius, also made rapid progress under the reign of Justinian; from the east to the west the frontier of the empire was covered with fortresses, and the towns were surrounded by ramparts. Military and commercial roads were made, rivers were restrained by dykes, and the communication between their banks facilitated by bridges: the number of these works, erected under this emperor, is incredible. Unfortunately for the history of art, of all these monuments erected by Justinian, the celebrated temple of St. Sophia, rebuilt by him at Constantinople, is almost the only one which, by its entire preservation, can give us an idea of the state of the arts of building and decoration of this period. It is represented in plates xxvi. and xxviii. of the section of this work devoted to Architecture.

Procopius does not inform us whether, in painting, fresco was employed; but he positively tells us that instead of painting in encaustic, brilliant mosaic, in coloured stones, representing the conquests of the armies of the empire, covered the walls and vaults of one of the principal imperial palaces, as in the churches.

The artists still had excellent models before them, the monuments of the finest age of ancient architecture; the sculptor was surrounded by the most perfect statues; but the continual attacks from without, the internal disorder, the wars of religion, and effeminate oriental luxury, corrupted manners, changed the course of their ideas, and removed them from all liberal occupation.

CONTINUATION OF THE SAME SUBJECT, UNTIL THE NINTH CENTURY.

The imperial sceptre, in passing to Justinian II., did not preserve the splendour with which his predecessor had surrounded it. Without virtues or character, this prince saw Italy seized by the Lombards, and was forced into a dishonourable peace by the Persians. The talents and virtues of his successors, Tiberius II. and Maurice, would have re-established the power and heightened the glory of the empire, if foreign wars and popular risings had not continually troubled them.

It is from the narrative of these reigns that history begins to notice the strange superstitions which followed the theological discussions so greatly multiplied. Statues of Christ were instanced as uttering speech; Ave-Maria was given as a watch-word to the soldiery; the mutinous soldiers who threw down the statues of the emperor and trampled his portraits under foot, replaced them with images of the saints, believing thus to obtain pardon for their revolt.

Phocas, who thought to maintain himself by terror upon a throne which he had acquired through perfidy, was decapitated by Heraclius, governor of Africa, in 610. The reign of this prince, which presented a strange alternation of indolence and activity, was principally remarkable by the appearance of the ferocious followers of Mahomet.

This famous impostor, possessed of qualities so superior to those of his nation or his times, knew how to inspire the ambitious fanaticism destined to change the face of Asia, and succeeded in substituting a new religion for those hitherto dominant. This monstrous mixture of the illusion of paganism with the truths of Christianity proscribed the exercise of the arts, architecture alone excepted, and esteemed it a duty everywhere to destroy its productions.

From the death of Heraclius to the period of Leo III., the Isaurian, that is, from the year 641 to 717, the eleven princes who mounted the imperial throne offer us a sad spectacle of public or private crimes.

The invention, or rather the employment, of the terrible combustible matter known under the name of Greek fire, is attributed to the reign of Constantine Pogonates, about 672.

In the midst of so much public calamity the cultivation of letters could but be neglected. The burning of the library of Alexandria, of which Omar has been accused, has been placed under the reign of Constantius II. This prince, in the year 663, ordered the sacred vessels to be carried away from the churches, the ornaments from the public places, even the tables of bronze from the Pantheon, at Rome, and caused them, to his eternal reproach, to be transported to Sicily, where these inestimable treasures became the prey of the Saracens. It was also about this time, it is thought, that the caliphs destroyed the famous colossus at Rhodes.

All, in fact, during this century appeared to be united to precipitate the fall of the arts of design.

To the obstacles which the religion of Mahomet opposed to their exercise, amongst the nations subject to the Arabs, was joined the persecution which Leo the Isaurian, guided somewhat by the same instinct, raised throughout the empire against the admiration of pictures. Having proscribed the external homage rendered to the representations of Divinity, he caused a figure of Christ, in bronze, placed by Constantine upon a cross at the door of the imperial palace, to be removed, and the walls of the churches, covered with sacred paintings, to be whitewashed: accustomed to contemplate and venerate these pictures, the women rose in the capital; great numbers were massacred. Having unsuccessfully tried to turn the body of *savans*, which Valens had constituted for public teaching, to his opinion, he burned them together with the library and church of which they were the guardians.

These horrible excesses were even surpassed by his son Constantine IV., Copronymos; the reigns of Leo IV., and of the Empress Irene, offer a sad spectacle of crime, for which the ascendance of Charlemagne, in the West, offers some consolation.

ITALY.

CONQUEST OF ITALY AND RE-ESTABLISHMENT OF THE WESTERN EMPIRE BY CHARLEMAGNE, AT THE COMMENCEMENT OF THE NINTH CENTURY—THE PROTECTION WHICH HE ACCORDED TO LITERATURE AND ART—HIS DESCENDANTS, HIS SUCCESSORS TO THE KINGDOM OF ITALY, UNTIL THE END OF THE NINTH CENTURY.

At the moment when Charlemagne became sole possessor of the throne of France, a happy choice placed Adrian I. upon the pontifical chair. A nobility of soul, elevated mind, and a constant and active zeal rendered this pontiff worthy of seconding Charlemagne, and to co-operate with him for the restoration of religion, the advantage of the pontificate, and his own personal glory.

Having rendered himself master of Pavia, in 774, Charles regarded, amongst the most precious part of his conquest, two distinguished men, one, the historian Paul Diacre, secretary to the Lombard kings—the other, Peter of Pisa, a learned literary character; he carried them into France, where the last named of these taught him the first principles of grammar. In 776, he placed Paulinus upon the patriarchal seat of Aquileia, and Theodulphus in the bishopric of Orleans and the abbey of Fleury, for having contributed to spread the taste for study and instruction in France.

Prepared by the conversation and instruction of these masters, Charles found himself in a position to profit by the lessons of the celebrated Alcuin upon the higher branches of knowledge: he learned from him not only rhetoric, dialectics, and arithmetic, but astronomy, to the study of which he especially applied himself. This learned English monk, sent to Italy by the Archbishop of York, had there met Charles, who, having by his beneficence drawn him to France, there placed him, with Peter of Pisa, at the head of the schools, of which the first was established in the palace of the emperor.

The impression which Charles had received from the contemplation of works of art during his numerous visits to Italy was such, that he occupied himself in founding new towns and repairing the ancient cities of his

vast empire: he constructed fortresses, roads, bridges, palaces, and magnificent churches, amongst which that which has given to the town of Aix, in Germany, the name of Aix-la-Chapelle. Charlemagne also showed his gratitude to Italy in giving orders for the re-establishment of many cities which had suffered from the ravages of war. Genoa, Verona, Florence, were embellished by many edifices; some are yet seen in Rome constructed by him.*

The works of sculpture, of the period of Charlemagne, can scarcely be traced. Two bas-reliefs are cited, one in the Church of St. Remi, at Rheims, upon a tomb, presumed to be that of Carloman, king of Austrasia, his brother; the other at Aix-la-Chapelle, upon the sepulchral urn of Charlemagne himself. But the profane subjects of these bas-reliefs prove them only gross copies made from urns of better style, copies which were at all times objects of commerce in Italy. Vessels of gold or silver sculptured, or chiselled, are spoken of by writers as amongst the presents of this prince to the Church of St. Peter at his coronation.

With respect to painting, the productions of this art, and of the mosaics, with which the churches of Rome were filled, attracted the attention of Charlemagne. He imbibed also a taste for books enriched with miniatures. Among these the Bible which he presented to the Abbey of St. Paul outside the walls at Rome, is distinguished. The principal ornaments and miniatures are engraved in this work.†

Pepin, his son, during a reign of nearly thirty years, maintained the glory of his empire. The Basilica of St. Zeno, and a curious sarcophagus, at Verona are attributed to this prince.

During the reigns of Louis-le-Debonnaire, Lothaire, and Louis II., the arts were stationary; but the Saracens were successfully invading the eastern frontier of Europe, and dissensions between the people and the popes Eugenius II. and Gregory IV. broke out.

STATE OF THIS COUNTRY UNDER DIFFERENT PRINCES, FROM THE LAST YEARS OF THE NINTH CENTURY, TO THE END OF THE TENTH

The crown of Lewis became, at his death in 875, for more than a century the object of the successive pretensions of ten or eleven princes,—some seizing it by claim as issue from the blood of Charlemagne; others, by means of the power which vast dominion gave them; none, however, occupied it peaceably. Of these princes Otho I. was much occupied in Italy, either in maintaining the public order, which was disturbed by the misconduct of the Pope John XII., and the violence practised by the Romans against Leo VIII.; or in military expeditions in Calabria and Apulia against the troops of the Greek emperors.

Otho III., born in 980, king of Italy at three years of age, and crowned emperor at sixteen, had to combat Slavonians in Germany and Saracens in Italy. He chastised the revolted Romans, and replaced Gregory V. upon the pontifical seat, who had been driven away by Crescentius. The monastery and church of Soubiaco, near Rome, are supposed to have been erected by order of this prince.

TROUBLES IN THE ELECTIONS OF POPES, AND IN THE PONTIFICAL GOVERNMENT, DURING THE NINTH AND TENTH CENTURIES. STATE OF THE ARTS DURING THIS PERIOD.

Although the temporal power of the popes received from the successors of Charlemagne in the Western Empire a constant aid and the means of aggrandisement, the people and chief families of Rome returned, from time to time, to their ancient ideas of liberty, and tried to establish their independence under the municipal forms which varied according to circumstances. Two parties thus existed in Rome, which called to their aid, sometimes popes, sometimes emperors, who, according to the exigencies of the moment, allowed them an absolute power, or reduced them, the pontiffs, to the authority of spiritual chiefs of the church, the sovereigns to the simple office of protectors.

From the time of Leo III., the time of Charlemagne, to that of Gregory V., in the midst of the troubles which ceaselessly agitated Rome, science, letters, and the arts could not flourish. The light with which the great Charles had surrounded them in the latter time was extinguished, and, as the lightning which darts through obscurity, was followed by a thicker darkness during the succeeding age.

Architecture, during the above period, was scarcely employed but for the construction of fortresses, with which the popes, at that time besieged by the Saracens, were principally occupied. They, however, built a few monasteries.

* See plate xxv. of Architecture.

† See plates from xl. to xlv. of Painting.

As to the productions of sculpture, these can only be judged of by the ornaments and utensils ordered by the pontiffs for the use of churches: they were neither of better taste nor execution than those mentioned in speaking of former times.

GREECE.

OF THE EASTERN EMPIRE, AND THE STATE OF THE ARTS IN THAT COUNTRY, FROM THE RE-ESTABLISHMENT OF THE WESTERN EMPIRE UNTIL THE NINTH CENTURY.

While the new empire was being established in the West by the victories and qualities of Charlemagne, the Eastern Empire, from the reign of the Empress Irene to that of Theodora in 842, was a scene of disaster and excess. This last princess, who owed the throne to her beauty, joined the qualities of a cultivated mind to all the virtues. She put an end to the persecution by the iconoclasts, and had her power continued; letters and the arts would doubtless have received great advantages, but she was removed from a government she had wielded for fifteen years by Michael III., the Nero of the Eastern Empire, whose excesses she vainly strove to restrain.

In the reign of Basil the arts revived. This prince, persuaded that, for his personal glory and the good of his states, he should employ and encourage the arts, constructed and restored an infinite number of edifices of public utility or luxury, which gave an opportunity of exercise to architecture.

Painting was liberally employed, many churches were ornamented with mosaics, and the palaces of the emperor decorated with pictures representing his military exploits; in one of them he wished to be represented, with his family, thanking heaven for having loaded him with glory and happiness. Science and literature also fixed his attention.

Thus in the ninth century the care of Charlemagne in the West, and even in a part of the tenth, that of Basil in the East, contributed to raise the study of letters, and of the arts, their inseparable companions.

From the end of the ninth, and during the tenth, Leo VI. and his son Constantine Porphyrogenetes honoured and partook of the labours of literary and scientific men. Constantine, who reigned from 912 to 959, carried this love of letters and science to a greater extent than his father; he himself practised the arts with much success, and favoured the study by honourable encouragement. But amongst the princes who reigned from his death, from the middle of the tenth to the end of the eleventh century, very few are distinguished as giving a particular attention to science; too feeble to support the weight and the defence of administration, they became devastated by barbarous nations, whom they only succeeded in removing by means of shameful tribute.

The Arabs, before the revolution worked by Mahomet, and during the century which followed, had shown themselves indifferent to the arts and sciences, if the poetry natural to all nations, and more especially to the Orientals, be excepted: but from the year 750, under the reign of the caliphs Abbasides, successors of the Prophet, they commenced the search of all which cultivate the mind and spread enlightenment.

The study of the Greek language initiated them into that of letters and science, which they carried wherever their dominion extended, and principally into Spain; to the Greeks, therefore, is owing the renewal, or the first institutions, of the sciences and arts, whether through the intermediation of Romans, Arabs, or Italians.

Sculpture and painting were, by religious laws, proscribed to the Arabs; light ornaments, which took the name of *Arabesques*, were at the utmost employed.

In architecture they distinguished themselves by a great magnificence; but the singularities which they introduced effected the destruction of the Greek and Roman simplicity. The kind of grace which Arab architecture presents, nearly touches upon affectation; and the surprise which it causes is due, generally, to boldness, variety, and a profusion of fantastic form.

ITALY.

ITALY UNDER THE EMPERORS OF THE WEST, DURING THE ELEVENTH AND TWELFTH CENTURIES.
DIFFERENCES BETWEEN THE PRIESTHOOD AND THE EMPIRE. THE ARTS IN THE LAST
PERIOD OF THEIR DECLINE.

The wishes of Italy, at the death of Otho III. in 1002, had yielded the sceptre to Hardouin, one of the most powerful lords of the country. Called, however, to the throne by numerous partisans, Henry II., already king of Germany, passed into Italy in 1004, defeated Hardouin, caused himself to be crowned at Pavia,

then returned into Germany, where he was obliged to remain for many years. Hardouin, profiting by this absence, seized and exercised the sovereign authority, but, in 1013, Henry returned, defeated him, and received the imperial crown of Rome in 1014.

At the death of Henry, childless, Italy was for a long time deprived of peace, so necessary to the culture of letters and arts.

If we except Gerbert, raised to the pontifical chair in 999, under the name of Silvester, and whose reign was short, the contemporary popes did nothing in their favour. His three immediate successors, John XVII., John XVIII., and Sergius IV., reigned for a short time. Benedict VIII. was more occupied with military expeditions than pacific measures; and John XIX. could scarcely fill worthily a place which he had not feared to purchase with money.

Different factions agitated Italy in the election of a new king, at the death of Henry, but Conrad II., duke of Franconia, and already king of Germany, dissipated these; in 1026 he took the crown of Italy at Milan and Monza, and the year following he received the imperial crown at Rome, from the hands of John XIX. At his death, Henry III., his son, chased Benedict IX. from the pontifical chair, which he dishonoured.

In 1044, Silvester III. and Gregory VI. unworthily wore the tiara.

Henry was crowned in 1046 by Clement II., but at his death, in 1056, leaving his kingdoms of Germany and Italy in the hands of Henry IV., his son, at a tender age, the disorders inseparable from minorities signalled that of the young prince. The history of this beautiful and unhappy country presents us with the afflicting picture of a people groaning under the yoke of princes who, without excepting Gregory VII. and Urban II., reckoned the happiness or misery of their subjects as nothing.

The wars between Matilda of Tuscany and the Emperor Henry IV., sustained Gregory VII. in his quarrels with that prince, whom the firm, audacious, and persevering pope at last prostrated at his feet, and consigned to the most humiliating penance.

In these times of disorder and crime, what could be the state of the arts? those children of peace and friends of virtue! What trophies would have been erected to shameful victories? What monuments, what temples, could they consecrate to the service of religion, which all parties equally sullied by excesses, so contrary to its spirit? Degraded themselves in their principles as in their employment, they fell into the state of barbarism which the productions, which bear the date of this epoch, show us.

EFFORTS OF TOWNS AND COUNTRIES IN ITALY, FROM THE ELEVENTH CENTURY, TO PROCURE PARTICULAR GOVERNMENTS FOR THEMSELVES. CONQUESTS OF THE NORMANS, AND THEIR ESTABLISHMENT IN THE TWO SICILIES, UNTIL THE END OF THE TWELFTH CENTURY. INFLUENCE OF THESE EVENTS UPON THE ARTS.

While the pontiffs and sovereigns delivered themselves up to their disordered passions, most of the principal cities in Italy, discontented with the ministers which the absent emperors sent to govern them, were no less chagrined to see the bishops and abbots of rich monasteries exercise an authority which, increasing with that of the popes, encroached every day upon the temporal power.

In such a state of things the inhabitants of towns thought that, in taking upon themselves the care of their internal administration, they would more directly succeed in procuring security, riches, and happiness.

Venice had already, in the seventh century, offered the example, by confiding the interests of the state to the most distinguished amongst her citizens, under a chief chosen from amongst themselves; they had, in spite of some dissensions, seen their territorial possessions and commerce rapidly increase, and their maritime forces augment to a point that, from the middle of the ninth century, the Venetian fleets combated with success those of the Saracens and Greeks. In the eleventh century this republic ranked amongst the powers of Europe, and had ambassadors with the emperors of the East and West, a politic communication which favoured sensibly the restoration of the arts in Italy.

This spectacle engaged the citizens of Pisa and Genoa to take the same measures to obtain the same advantages. In the twelfth and thirteenth centuries, their forces had become sufficiently respectable to sustain an important part in the Crusades; it is there, principally, that they derived the means of raising the sumptuous monuments of architecture, which attest their ancient power and contribute to their present splendour.

The city of Milan suffered by the continual wars waged with the neighbouring towns which she wished to dominate. The germs of a new discord developed themselves about this period in the pretensions for the supreme power in Italy by the factions of the Guelphs and Ghibelines. Thus anarchy reigned every-

where, especially under the reign of Frederick I., memorable in Italy by the quarrels of this prince with Alexander III., by his bloody victories, and the cruel vengeance exercised against the city of Milan. From the year 1167 the famous Lombard league was formed, and after the convention which he signed at Constance in 1183, these cities governed themselves by laws, enacted by each for their interests.

The Norman dynasty, formed by illustrious adventurers, who figured upon a throne, and in the history of Italy, as a meteor which shines for an instant in the heavens, leaving but a luminous trace behind, commenced in 1016 with Robert Guiscard, duke of Pouille, and ended in 1194 with William III., seized by the Emperor Henry IV., by whom he was mutilated and imprisoned in Germany.

The strange and important events, the Crusades, which called from their homes a prodigious number of monarchs, princes, and inhabitants of all parts of Christian Europe, from the end of the eleventh century, now call upon our attention.

GREECE.

OF THE CRUSADES. OF THE EASTERN EMPIRE DURING THE ELEVENTH AND TWELFTH CENTURIES,
UNTIL THE TAKING OF CONSTANTINOPLE BY THE LATINS, IN MCCIV.
STATE OF THE ARTS DURING THIS PERIOD.

No one is ignorant, at this hour, that, beyond the interests of religion, views of ambition and political considerations led to the enterprises of the Crusades. The prodigious fortunes recently achieved by the Norman gentlemen, during a voyage of nearly the same character, offered powerful temptation, and was a determining motive for many of the Crusaders, above all for the warriors by profession.

Gregory VII., always ready, where the interest of the church was concerned, to admit great conceptions, was doubtless touched by the complaints which the pious and unfortunate inhabitants of Palestine, then under the yoke of the Turks, carried to the papal chair. Urban II., whom Gregory designed as his successor, probably because he had animated him with the intentions with which he himself was filled, delivered himself to the execution of this vast project.

Godefroi de Bouillon, before the end of the year 1096, arrived at Constantinople, at the head of a considerable number of troops, well armed, and of acknowledged valour, following the innumerable bands which Peter the Hermit, and Gaultier, *sans avoir*, had persuaded to depart. He was declared generalissimo, and in the following year, having vanquished the Mussulman forces, remained master of Cilicia and Syria. In 1099, Godefroi besieged Jerusalem, which the caliph of Egypt had taken from the Turks, and carried it by assault. The new kingdom of Jerusalem, founded by the Crusaders, was destroyed by Saladin in 1187.

Alexis Comnenus marched against the Crusaders, who called the Italian republics to their aid.

The fine arts sustained important losses; to furnish the enormous expenses of the wars, ceaselessly renewed, beyond the great number of bronze statues, the Greeks were obliged to melt many works of sculpture and chasing, in gold and silver, which ornamented the palaces and churches.

The art of architecture was more fortunate; the defence of the state demanded a number of fortresses; the Emperor Alexis I. showed his magnificence in the plan of an hospital, so distributed, that the wounded or invalid soldiers found an asylum, orphans were protected there, and the poor of both sexes nourished and sustained. This asylum is supposed to have been able to contain ten thousand persons.

With respect to painting, judging from the specimen I have been able to procure, and which consists in miniatures taken from a manuscript executed for this emperor, it was sensibly advancing to decline.

The Emperor Manuel had to defend himself against the attacks of the Marquis of Montferrat, become sovereign of Thessalonica, and against the other Latin princes already stationed in the heart of his states; also against Roger, king of Sicily; against the Hungarians, and the Turks.

The conquests of Saladin, who had retaken Jerusalem, aroused the zeal of the Christian princes, Philip Augustus, king of France, and Richard Cœur de Lion, king of England. The Pope Clement II. succeeded, in 1189, in determining the Emperor Frederic Barbarossa to join them.

This third crusade had, like those preceding, unfortunate consequences for the Greek empire. Isaac II. occupied the throne.

At the death of Saladin a fourth crusade was undertaken, about 1195, under the auspices of Pope Celestinus III.; and, under the conduct of the Emperor Henry IV., many towns were taken, and the possession of Sicily regained.

But upon a fifth crusade, preached in 1198 by order of Pope Innocent III., the French, uniting with the Venetians in 1202, entered Constantinople the 18th of July, 1203. The Emperor Isaac, associated with Alexis IV., his son, was affirmed upon the throne, but, owing to the conduct of these princes and of the Crusaders, the people arose, the emperors were assassinated, and Alexis V., called Murtzuphles, proclaimed.

Under the pretext of avenging injury, but doubtless instigated by the hope of appropriating a conquest of which they had appreciated the value, the Crusaders besieged Constantinople, and took the capital of the East by assault in April, 1204. The number and value of the statues, vases, and utensils in gold and silver, which they found, cannot be estimated; still less the quantity of chefs-d'œuvre of art yet existing at this epoch, and which, unfortunately, became the prey of ignorance and cupidity.

In terminating our remarks upon the Crusades, we remind the reader of one of their remarkable results, the institution of three noble, religious, and military orders under the names of the Knights of St. John of Jerusalem, the Templars, and the Teutonic Knights; the two first founded at the commencement, the latter at the end of the twelfth century. At an epoch when the arts would appear to have been most neglected, they employed them in the construction and embellishment of a great number of churches, palaces, and fortresses in countries where all kinds of monuments seemed devoted to destruction.

GREECE.

Political advantages were not the only benefits reaped by the different people of Western Europe upon the division of the Greek Empire; the taste for the productions of art became more lively and general by more frequent communication, and by the possession of the number of monuments which they transported to their homes. In the superb metropolis of the East the vestiges of the ancient monuments still remained, notwithstanding the general decline; and even those which had been erected under the successors of Constantine, although less conformable to the severe principles of art, displayed a grandeur of arrangement and a richness of ornament at that time unknown in Italy.

Sculpture also preserved throughout the Greek Empire a multitude of productions of a fine epoch, of statues, busts, bas-reliefs, and sepulchral urns.

Painting, in the mosaics and frescoes which decorated the churches and the palaces of Constantinople, although deprived of the correctness of antiquity, presented a grand and imposing aspect. Belisarius, under the garments of poverty, had lost nothing of the majesty of his features.

It would be useless to enter into a research upon the state of letters and the arts during the short domination of the Latins in Greece; their presence consummated the loss of good principles, already so corrupted, in Greece.

The return of the Greeks, under Michael Paleologus, to Constantinople, led to a new scene of disasters; his successors were constantly employed in defending themselves against some of the most redoubtable of the Mussulman sultans, until the successor of Amurath, the celebrated Mahomet II., attacked the city itself, and carried it by assault on the 29th May, 1453. Under this last blow the remains of the Roman Empire in the East finally crumbled and fell.

ITALY.

CIVIL AND POLITICAL STATE OF ITALY DURING THE THIRTEENTH AND FOURTEENTH CENTURIES.

Whilst Greece was painfully wrestling with disorder at home, and attack abroad, Italy was herself troubled by great political agitation. Henry VI. governed the Neapolitan provinces and the kingdom of Sicily, which he had seized, with a hand of iron. Philip, and Otho, who preceded his son Frederick II., aggravated these troubles; but upon the death of Otho in 1218, Frederick found himself possessor of the Germanic empire and the kingdom of Sicily. Called upon to exercise the functions of ruler of Italy, which the title of King of the Romans gave him, this prince was destined to feel more acutely than his ancestor the sad effects of the dissensions which, for so long, had dishonoured the priesthood and the empire. Among the five popes personally opposed to Frederick, Gregory IX. and Innocent IV. are to be distinguished, on account of their personal enmity and the abuse of the power which they held.

The reign of this prince offers an interesting epoch in the progress of civilization: it is properly that in which the regeneration of the sciences and arts commenced. Born in Italy, pupil of Innocent III., and of the archbishops of Palermo, Morreale, and Capua, all three distinguished by their virtues and knowledge, the happy disposition which this prince had received from nature was cultivated by every branch of study. He loved and cultivated poetry, and was no stranger to the useful sciences of astronomy, natural history, medicine, and surgery.

Sensible to the charms of the fine arts, monuments of different kinds were executed by his orders, or directed by himself; he founded many towns in Calabria; in La Pouille, in Sicily, his palaces were enriched with statues and columns of marble.

The coins which he struck offered, in their execution, a degree of merit very rare at this epoch.

We see in the course of this work that he caused the books which he himself composed to be ornamented with miniatures under his own eye.

His children, Conrad and Manfred, possessors, after him, of the kingdom of Sicily, favoured the liberal arts likewise, and cultivated them themselves.

The princes of the house of France, Charles I. and Charles II. of Anjou, who took the kingdom of Naples from the last branches of the house of Suabia, continued to encourage the arts.

Notwithstanding the difficult position in which the popes found themselves during this century, many of them were distinguished for the encouragement they gave to letters and science. Innocent III., Honorius III., Gregory IX., Innocent IV. made it a duty to encourage the progress of science, not only in Italy but beyond the Alps; with these must be associated Urban IV. and Nicholas IV. Although, in their execution, the productions of art of this period are tintured, by the rudeness of the preceding ages, they commence nevertheless to present a kind of relative merit and interest.

The decline with which all science had been struck, during more than eight hundred years, at last reached its termination. A new activity seized upon all minds and directed them towards a useful career; men delivered themselves with success to all branches of commerce and industry, they occupied themselves with ardour in the restoration of letters and the amelioration of the fine arts, during the course of the fourteenth century.

The number of artists which had at all times existed in Italy, was increased in the thirteenth century by the arrival of the Greek artists, leaving Constantinople upon the arrival of the Latins. Pisa, Bologna, Milan, and Venice, show the productions of both these classes of artists. The painters, Greek or Italian, formed themselves into companies, or commercial corporations, of the fine and the mechanical arts. In the fourteenth century, the architects, sculptors, painters, and those who united the exercise of the three arts, gave themselves particular constitutions under the name of statutes, and formed a distinct corporation, under the name and invocation of St. Luke, regarded as the earliest Christian painter. The first of these statutes is mentioned by Vasari in the life of Jacopo di Casentino, architect and painter. "Towards 1349, the painters of the old Greek style, and those of the new, disciples of Cimabue, finding themselves in great number, united and formed at Florence a company under the name and protection of St. Luke the Evangelist."*

PROGRESS OF THE REVIVAL OF LETTERS AND THE ARTS IN THE FIFTEENTH CENTURY

The rapid progress which the different branches of human industry made in Europe, during the course of the fifteenth century—as agriculture, commerce, the sciences, fine arts—was due to the few obstacles which in Italy were presented by foreign interference.

The troubles occasioned by the passage of Charles VIII. into Italy, towards the end of this century, were of short duration; they terminated, as his expedition, in the course of a year.

The extinction of two schisms having restored peace to the Church, the pontiffs were able to exert their predilection for letters and the arts. The pontificates of Martin V., of Nicholas V., and of Sixtus IV., were favourable to them, and prepared, during the fifteenth century, for the splendour with which they afterwards shone under the reigns of Julius II. and Leo X.

The masters of the new states, of which we have described the formation, most encouraged the arts; by their taste the lords of Milan, the princes of the house of Este, and the family of the Medici, contributed to increase their limits and assure their independence, so that they made rapid progress.

Introduced to all courts with men of acquirements and of letters; with men and women the most

* These statutes have been given at length by Baldinucci, "Notizie de' Professori del disegno," vol. i., dec. v., del secolo 2.

distinguished by the graces of mind and urbanity of manners; admitted to fêtes, tournaments, and all magnificent spectacles; charged to arrange and decorate them; the artists saw opportunities of exercising their talents multiply; they enlarged their ideas and perfected their taste, using for their advantage the choice libraries, collections of ancient statues, medals, engraved gems; worthy objects of luxury, and employment of riches.

RESTORATION OF THE ARTS, COMPLETED DURING THE FIRST YEARS OF THE SIXTEENTH CENTURY.

Thus, thanks to all which had, during the fifteenth century, prepared the way for the sciences, letters, and arts, all circumstances at the commencement of the sixteenth, found themselves united to complete their revival. The impulse being given, the movement was rapidly communicated; all the branches of industry and inventions of genius were cultivated and propagated.

The art of printing had already been discovered; this marvellous means of multiplying the Greek and Latin manuscripts, which had before with great difficulty been procured, much facilitated study and spread instruction everywhere. The impression from stamps, or rather, the art of taking impressions from engraved plates, in giving a facility to form collections of this nature, rendered the enjoyment of the productions of antique and modern art general.

So many happy circumstances brought art in all its branches to perfection, and a taste for the chefs-d'œuvres of its productions spread amongst all classes. A liberality which, in recompensing and honouring the artist, multiplied their number, and entertained amongst them that emulation which generates genius.

Leonardo da Vinci, Michael Angelo, Titian, Bramante, and Raphael, sprung from these favours and distinctions, which the delicate appreciators of genius and the generous protectors of the fine arts, men and women, united to afford them under the bright sky of Italy, and thus enabled them to carry art to the high degree of glory which it ultimately reached.

Multiplied during the fifteenth century, in the cities I have mentioned and in an infinite number of others, the productions of art, already so near perfection, left nothing to be desired from an early period of the sixteenth.

Then Rome regained her place as first in the empire of the arts. Julius II. had called all excellence there, Leo X. caused it to remain.

INTRODUCTION.

THE desire to imitate the objects which we see is a sentiment born with man. In consequence of this natural arrangement, imitation becomes an art whenever the means employed to obtain exactness are submitted to rules and reduced to principles. The three arts of Drawing, Painting, Sculpture, and Architecture, owe their origin to this natural sentiment; and all three derive also their perfection to the enlightened employment of rules dictated by reason and taste: from this it is evident that the germ of the arts exists in every nation; but that the means employed by each, and the degree of perfection to which they may arrive, can never be the same, in consequence of the difference of climate, manners, religion, and government; the influence of which must ever be most powerful and inevitable. Leaving then to the general history of the human mind the care of ascertaining the first moment of the birth of the arts, or even of the people who first conceived the idea; discussions which the *amour-propre* of nations would render interminable, it has been thought wiser to commence these observations at the period when the trials and successive labours had already conducted the productions of natural talents to a certain degree of perfection. We have, therefore, chosen for the subjects of our examination those nations which have generally been regarded as having approached the nearest to that perfection to which man for ever directs his attention.

Amongst the Egyptians, the Etruscans, the Greeks, and the Romans, Architecture appears to have preceded the drawing of the human figure as an art. It is sufficient to prove this priority, to follow the route held by each of these people; we shall readily see the successive development and decline of each of the three arts.

Placed amongst the first wants necessary to man even in isolation, Architecture has not waited, like Painting and Sculpture, for the formation of society: subjected also in a more direct manner to the influence of climate, it was bound to employ the stone, the wood, the earth, which each country offered, to assure to man a retreat from the wild beasts, and protection from the inclemency of the seasons.

It is in this difference of the materials that Architecture has derived, amongst the different people, the form and style which characterise it in each country; which distinctive forms and peculiar style were maintained for more or less time, according to the modifications of the social state which had favoured the establishment. Thus identified with man, Architecture is, of all the arts, that which had the earliest fixed rules, and that which is the most fruitful in interesting and philosophical observations.

The immovable solidity which astonishes us in the antique edifices of the Egyptians, has encouraged the belief that they were guided in their system of construction by the noble desire of assuring to their monuments of art an eternal duration: before, however, we accord to them the honour of so profound a thought, before supposing that they made choice of indestructible materials, and proportions the most proper to consolidate their works with this intention, we must consider the state in which they were, and then we may recognise that this kind of immortality which their vast labours have attained, is a natural result from the *ensemble* of facts, of which the influence was exercised by itself, and independent of the will of the constructors: from the moment, in fact, when the Egyptians commenced building, the facilities which they had for procuring granite and stone, and the absence of wood, the example of the enormous blocks of stone in the caverns where they dwelt, and accustomed to the employment of materials almost indestructible, they passed afterwards from the physical to the moral, and conceived the hope of an immortality which flattered their pride; this sentiment is in perfect accordance with the disposition of the human mind; and if the character of grandeur, and the unchangeable preservation of their buildings, acting in turn on their inclinations and habits, contributed to the gravity of their manners, and the

duration of their laws, it is both an example of the power of the arts, and an effect of the first causes entirely material, which guided their genius almost in spite of it.

However it may be, the Architecture of Egypt, the most ancient with which we are acquainted, offers an original character, not found elsewhere, owing to a singular concurrence of circumstances, physical, moral, and religious, successively associated, and acting one on the other.

The walls constructed by the Egyptians have a gigantic aspect, an extraordinary thickness; the habitations of the people of a single story, and with few openings, were covered with a flat roof, forming a terrace; their temples, without woodwork, were covered by blocks of stone, sustained by enormous columns; the design of the capitals of the columns varied in the same building; the forms were emblematic, and adorned with leaves of the lotus or papyrus; the architraves were flat on the surface, and enriched with hieroglyphics.

Obelisks of prodigious height were cut from the mountains of granite, at incalculable expense and labour. Colossal pyramids occupied immense plains, and temples of enormous extent were covered with ceilings of stone in their ignorance of vaulting, or their unwillingness to make use of it: sometimes the plans were of a monotonous simplicity, others of an irregularity now difficult to understand. Everywhere the materials and style of the edifice inspire the idea of the grand character of nature herself, or the uniformity of the worship, and impressed the soul with the sentiment of the respect which the mysteries of religion exacted.

Two great events which changed the political state of Egypt, modified the forms of that architecture, without entirely destroying the primitive rules—the domination of Alexander, and the Greek princes which succeeded him; and afterwards that of the Romans. It was under the empire of the Greeks that they received, in exchange for the examples of grandeur and solidity they offered, principles more varied, more elegant types for their orders, and richer details for their ornaments. The domination of the Romans produced a more considerable change in the original style of construction in this country; it caused the birth of a third kind of Architecture: seized with a taste, more *bizarre* than religious, for the antique worship of the Egyptian divinities, Adrian transported to Rome the gods and their worship, and left in Egypt Roman temples and Roman cities.

The Etruscans, much nearer to us, both by the time in which they lived, and the country which they inhabited, have left us fewer means of appreciating their knowledge or learning their history.

If they had not the same origin as the Greeks, it is at least certain that Greek colonies were on two occasions established amongst them. When a nation sends forth colonies her population must be considerable to permit it, or require it, and it is certain, that in this state of the population, the arts, and above all those which are indispensable, must have arrived at a certain degree of perfection. We see, in fact, that at the period when the Greeks spread themselves through Etruria, they were already acquainted with the Architecture called Doric; and the analogy which exists with this order and the Architecture of the Etruscans, proves very clearly that one is derived from the other, with the exception of the changes which the separation of the two people, and the translation of the Greek artists from the country which had furnished the models, rendered almost inevitable.

Without giving to the Tuscan order a Greek origin, and on the other side, without advancing any pretensions in favour of the Etruscans, as some writers have done, to suppose the Greeks profited from their knowledge; we see that the forms of the Tuscan order, where everything has for object the assurance of a perfect solidity, are so simple, that the Etruscans themselves may very well have conceived the idea, without having recourse to the imitation of any foreign style of Architecture. However it may be, in only taking into consideration the knowledge of the Etruscans, and their uses for Architecture, from the period only when they arrived at that degree of perfection which it is necessary for history to study the fine arts, we see that they neglected nothing which could contribute to boldness of character, solidity of the building, or the utility of its parts; we have not, it is true, any proofs of this fact in the nations submitted to their dominion; however powerful the Etruscan nation may have been, however extended the countries of Italy where they reigned, not a single monument subsists; time or the hand of man, more jealous still, has not spared a single monument; but amongst the Romans, we may see some Etruscan constructions.

The successors of Romulus, like him, were more occupied with the labours of war than the cultivation of the arts; and when they wished to fortify their place of residence, they called in the aid of Etruscan architects. Tarquin entrusted to the architects of this nation the construction of the walls which formed the enclosure of Rome during his reign; also the citadel on Mount Palatine, and the temple of Jupiter in the centre of the fortress, and the Cloaca Maxima; this sewer, still existing, its prodigious extent and solidity, attested by so

many centuries, seems less to belong to a city at its birth, than to the ambition of the founders of a great empire. This astonishing monument shows to this day, that the art of masonry and the construction of arches was perfectly familiar to the Etruscans at the first periods of Rome.

It is to the Greeks that all kinds of glory were reserved: they added to all that antiquity had invented for the solidity and commodity of buildings, the knowledge which makes of Architecture, at the same time, a science and an art; they it is who elevated this branch of human industry to the highest degree of perfection, in uniting the useful and agreeable. The first object of Architecture was entirely fulfilled by the Greeks, in the perfection which they gave to the Doric order when disengaging it from its primitive heaviness; they gave to it proportions, which, without diminishing its solidity, left it with forms simpler and nobler, image of the character of the Dorians themselves; it is the first age of Greek Architecture, and it is also the kind of construction, where, supposing that Egyptian Architecture had exercised any influence over the Greeks, that influence may be more easily recognised.

The invention of the Ionic order is the fruit of the second age; the result of a civilization and instruction more advanced. The invention of this order is attributed to the Greek colonies established in Asia Minor; a country where the beauty of the sky, and the happy distribution of the charms of nature, gave to the inhabitants a lively impulse towards all the enjoyments proper to embellish life. The Greeks established in these countries had carried with them the Doric order, but wishing to add new beauties to this order, by larger spaces, and capitals of a more agreeable form; they imagined the ornaments, and determined the proportions which constitute the Ionic order; their ancient country adopted this embellished type, and added the still greater perfection which all human inventions received at their hands.

About the time that Greece arrived at a state of richness and power — what we may call the third age, — art exhibited the luxury and magnificence which was then peculiar to the nation in the creation of a new order, which united the grandeur of the first to the elegance of the second; all that the enlightened and fervid imagination of the Greek people could divine, of the most varied or pompous, either in proportions or ornament. The invention of the Corinthian capital produced the third order, and formed its distinctive feature: If the account which antiquity has transmitted to us of the invention of this capital is but a fable, it is at least worthy of respect. The Corinthian capital owes its beauty to the acanthus leaf, as the Egyptian capitals to the papyrus and lotus; their primitive types show us objects of imitation, from the peculiar productions of each country, and consequently exhibit local inventions which took place without either country having borrowed from the other.

Neither the wishes of sovereigns, nor the efforts of artists, for two thousand years, have been able to substitute for the Corinthian capital anything which equals it in merit. These three orders, the proportions and distinctive forms which characterise them, leave nothing further to be sought for; not only they fulfil the necessary conditions for solidity, but they are applicable to every kind of construction; they offer simplicity, force, elegance, majesty, every kind of beauty which the genius of Architecture can desire to reach.

It does not appear from history, and no monument of the arts remains to show, that at the epoch of the foundation of Rome, the surrounding nations, with the exception of the Etruscans, had carried the art of building beyond what was required for their first wants. It was the same with the Romans, who in the beginning were nothing but a union of rude men, an assembly of shepherds from different countries; these rustic inhabitants of Rome contented themselves, at the foundation of their city, with habitations in conformity with their manners.

When the country had enlarged its enclosure, and when it had commenced enriching itself with the spoils of other nations, it was the Etruscans, as we have said, that they called to embellish their city. The solid and simple kind of construction with which the Etruscans were familiar, suited the habits and tastes of the Romans. Soon the wisdom and moderation of the young republic gave place to the love of conquest — the ambition and cupidity of a people of kings; but the new habits which were the result of this new situation did not contribute to encourage the Romans in the cultivation of the arts; so that the Etruscans preserved their superiority, and the Tuscan order remained in use till the communication was opened between Rome, Greece, Asia Minor, and Sicily.

Then without doubt the Romans added some ornaments to the solidity of Etruscan Architecture; perhaps, even, they erected edifices less severe, borrowed from the different orders, which were perfected long since in other countries. Young Romans travelled to Greece to study the art and to exercise it; Vitruvius tells us that it was a Roman citizen that was chosen by king Antiochus, to finish, in Athens itself, the temple of Jupiter Olympius.

The knowledge of the arts spread more rapidly in Rome, when Greece was reduced to a Roman province. Its conquerors learnt to enjoy the great works with which it was adorned. After this great change Greek Architects followed the victorious consuls to Italy, and new monuments, worthy of these great artists, enriched the city which gave laws to Greece. Augustus having substituted the imperial to the republican government, wished the magnificence of the public buildings to respond to the power of the capital of the world: Rome then changed its aspect. Seconded by the rich citizens, who thus paid court to him, Augustus saw rise up temples, baths, porticoes, consecrated by private munificence to public utility; and where Architecture exhibited richness of every kind. This magnificence increased after the reign of this emperor, and was soon carried beyond the limit prescribed by good taste. Nero, wishing to surpass his predecessors in the embellishment of Rome, employed, it is said, an execrable means of having occasion to rebuild it. He carried his sumptuousness to extravagance, and exhibited his folly in the immensity and luxury of his "golden house." Vespasian, Titus, Domitian, Nerva, Trajan, added still more to this building, and gave to it a prodigious extent; but at least these princes had the good sense to construct around this habitation monuments of general utility, basilicas, forums, aqueducts, arches of triumph, and an amphitheatre so vast, that the eye can scarcely embrace the ruins, and a column, at the same time a *chef-d'œuvre* of the two arts united, and a monument of history. Outside Rome were constructed, for convenience and security, bridges, fortresses, roads, and harbours, wherever required for the navy or commerce. The same care erected infinite number of buildings in Gaul, Spain, and Germany, and other Roman colonies still attested by considerable ruins.

Adrian was so passionately fond of Architecture, that he wished to be considered an architect; in his reign every part of his empire was covered with monuments: but this prince, in wandering from the first principles of art, which are propriety and convenience, accumulated sometimes in the same building constructions of different kinds, and the most extraordinary, as at his villa at Tivoli, where he adopted such a mixture of forms and styles that he may justly be reproached for having commenced the decline of taste. An invention of which we have now to speak, appears also to have been one of the forerunners of this decline. The Romans, under the first emperors, glutted with riches and glory, felt the want of the enjoyments of the imagination, and several of them, with the most distinguished of their subjects, cultivated the fine arts; it is well known that from the study, the most superficial of the arts, to the persuasion that they have acquired a profound acquaintance, and to the desire to dictate laws, the passage is easy and prompt for rich men. Adrian offers a striking example; and this sentiment spread abroad amongst the Romans: they soon felt the ambition to emulate the Etruscans and the Greeks, who had successively been their masters in Architecture; and they created a new order, the forms of which were only borrowed from the Doric and Corinthian, and for that very reason, was called the Composite. Notwithstanding that this order possesses a certain magnificence, it in nothing surpasses the noble beauty of the Corinthian order, or the elegance of the Doric.

If this remark appears severe, at least all will believe that after the conquests of Aurelian and Diocletian, the example of the East having increased the passion of the Romans for the magnificence of their buildings, they fell into a most blameable excess. The baths which Diocletian constructed at Rome, as also his palace, destroyed by the effect of their disordered taste the true idea of grandeur. This corruption attests, that when an art is arrived at its perfection, and that ambitious minds, neglecting the true principles, are seduced by the desire to proceed further, decline is the inevitable and immediate result of this error. The influence of the wanderings of Diocletian were manifestly felt under Constantine. Architecture passed rapidly from the superabundance of ornament in which the first prince delighted, to an excessive heaviness in the principal members of the orders, and a fatiguing multiplication of mouldings, without motive, and without harmony, and finally an entire forgetfulness of all convenience or principle.

This rapid review of the successive state of Architecture amongst the four people that have arrested our attention, will sufficiently prove the justness of the observation with which we commenced. It is seen that the influence of the causes which act most powerfully on the geniuses of the arts, after the climate, are the manners, religion, and the changes to which a nation is subject in its political state during the course of ages.

The character of the Architecture was solid and severe, as the Romans themselves, when they founded the republic; magnificent in the first periods of the empire, overcharged with ornaments by the luxury of the great princes in the following centuries, and degraded, impoverished, *bizarre*—reduced to a nonentity during ten centuries, in the midst of the ruin of the Empire. Art did not recover its lustre till the fifteenth and sixteenth centuries.

ARCHITECTURE.

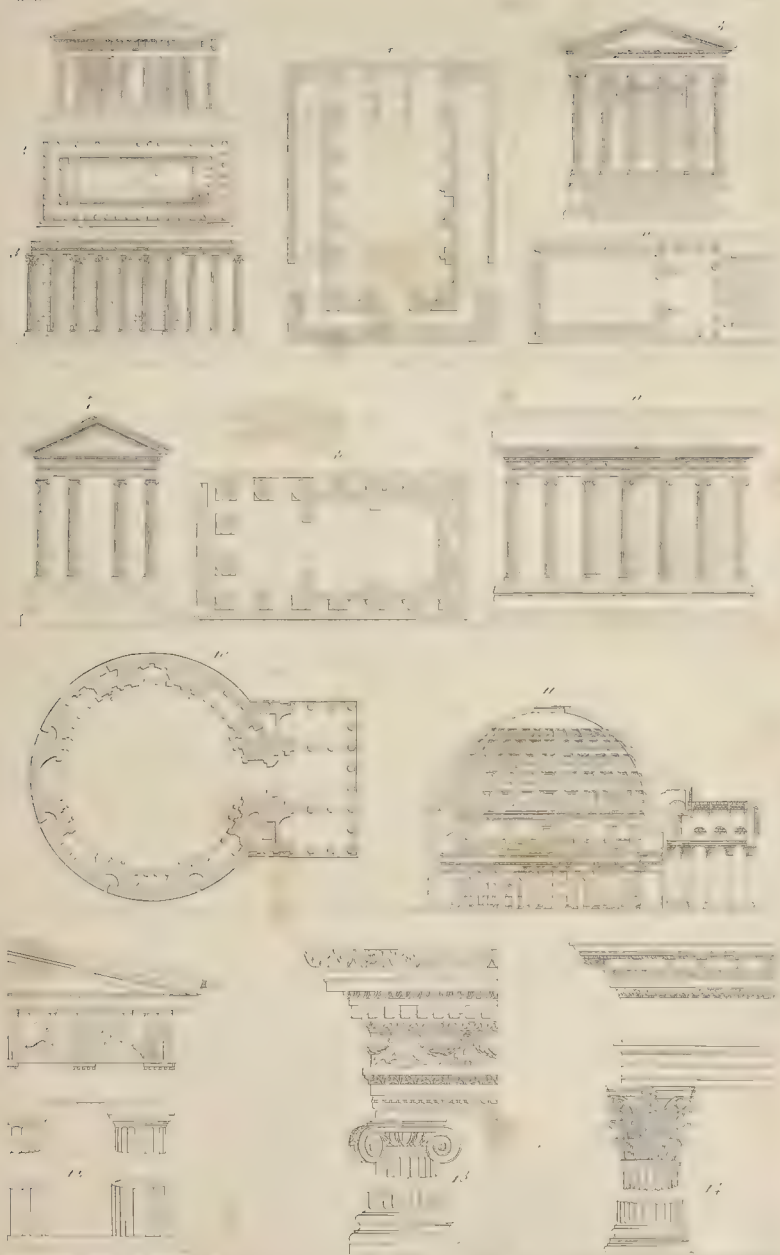
FIRST PART.

DECLINE OF ARCHITECTURE FROM THE FOURTH
CENTURY TO THE ESTABLISHMENT OF
THE GOTHIC SYSTEM.

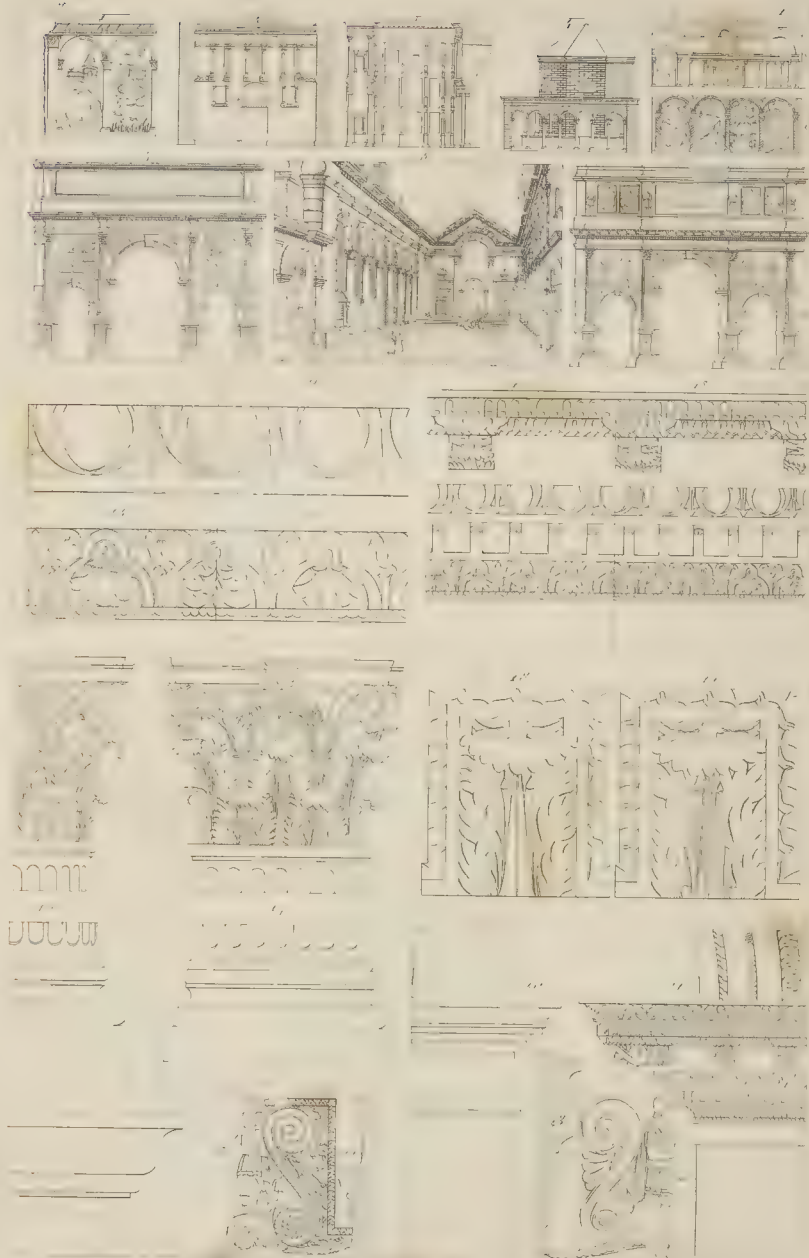
PLATE I.

ANTIQUE ARCHITECTURE IN ITS STATE OF PERFECTION AMONG THE GREEKS AND THE ROMANS.

1. Façade of the Temple of Minerva at Athens. (Ruines des plus beaux Monumens de la Grèce, par Le Roi, in fol., Paris, 1758, part ii., pl. vii.)
2. Plan of the same (Ibid, pl. vii.)
3. Side elevation of the Basilica of Antoninus at Rome. (Edifices antiques de Rome, par Desgodets; Paris, 1682, p. 153.)
4. Plan of an ancient temple near the Baths of Nîmes, commonly called the Temple of Diana. (Antiquités de la France, par Clérisséau, in fol.; Paris, 1778, pl. xvi.)
5. Elevation of the entrance front of the Temple of Caius and Lucius at Nîmes, known by the name of La Maison Carrée. (Ibid, pl. ii.)
6. Plan of the same (Ibid, pl. i.)
7. Elevation of the entrance front of the Temple of Fortuna virilis at Rome, now the Church of St. Mary the Egyptian. (Edifices antiques de Rome, par Desgodets, p. 99.)
8. Plan of the same. (Ibid, p. 97.)
9. Side elevation of the same. (Ibid, p. 99.)
10. Plan of the Pantheon at Rome. (Ibid, p. 5.)
11. Transverse section of the Pantheon. (Ibid, p. 23.)
12. Details of the Doric order of the Temple of Minerva at Athens. (Ruines des plus beaux Monumens de la Grèce, par Le Roi, part ii. pl. ii.)
13. Details of the Ionic order of the Temple of Fortuna virilis at Rome. (Edifices antiques de Rome, p. 102.)
14. Details of the Corinthian order of the interior of the Pantheon. (Ibid, p. 30.)



C. Architettura Antica nel suo stato di perfezione propria e Strada e propria e Tempi



Templi, nelle decorazioni delle colonne, delle porte, delle finestre e delle lanterne nel II III° e IV° secolo.

PLATE II.

COMMENCEMENT OF THE DECLINE OF ARCHITECTURE IN THE REIGNS OF SEPTIMUS SEVERUS,
DIOCLETIAN, AND CONSTANTINE. SECOND, THIRD, AND FOURTH CENTURIES

1. Bas-relief, in terra cotta, preserved in the Museum of the Capitol at Rome. We have here an example of arches supported on isolated columns.

2. Elevation of the principal door of the Palace of Diocletian at Spalatro, called the golden door; the arcades and niches, enriched with columns and pilasters, supported by corbels; third century. (Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia, by R. Adams, 1764, pl. xiii.)

3. Façade of part of the Baths of Diocletian at Rome, called Tablinum; third century.

4. Side elevations of the octagonal Temple of Jupiter, within the enclosure of the Palace of Diocletian at Spalatro, the portico with arches supported by columns; third century. (Adams, Ruins of Palace of Diocletian.)

5. Part of the façade of the Baths of Diocletian, at Rome, presenting an example of an entablature interrupted by an arch, and arched windows supported by columns; third century.

6. Front of a Sarcophagus from the Villa Albani; the bas-reliefs separated by columns carrying arches. Examples of this are frequent on the sarcophagi found in the Catacombs, which would give an early date to the employment of columns supporting arches instead of architraves. (Bosio, Roma Sotteranea. Aringhi, Boldetti, &c.)

7. Elevation of the Arch of Septimus Severus, at the foot of the Capitol at Rome; second century.

8. View of an interior court of the Palace of Diocletian at Spalatro; third century: engraved on a large scale in pl. iii.

9. Arch of Constantine at Rome; this monument marks the principal epoch of the decline of Architecture; fourth century.

10. Details of the eggs in cornice, No. 13, taken from an Arch of Trajan to form the parapet of that of Constantine.

11. The same ornaments rudely sculptured in the cornice, No. 12, of the time of Constantine.

12. Portion of the great cornice of the Arch; of the time of Constantine.

13. Portion of the same cornice taken, it is believed, from an Arch of Trajan, which decorated the entrance of the Forum of that Emperor.

14. Detail of the ornaments, elegantly carved on the lower member of the cornice, No. 13, taken from the Arch of Trajan.

15. The same, scarcely roughed out, taken from the cornice, No. 12.

16. Base and capital of the fine columns taken from the Arch of Trajan, and placed on a heavy and inelegant pedestal, of the time of Constantine.

17. Capital of a pilaster, from the Arch of Trajan, adapted to a pilaster too large and a base badly profiled.

18. Modillion of cornice, No. 12; time of Constantine.

19. Modillion from the Arch of Trajan, of very superior execution

20. Impost and archivolt of the side arches; time of Constantine.

21. Cornice, serving as impost to the great centre arch, and archivolt, enriched with ornaments in the best style; from the Arch of Trajan.

22. Console, forming the key-stone of the Arch of Septimus Severus; elegant composition.

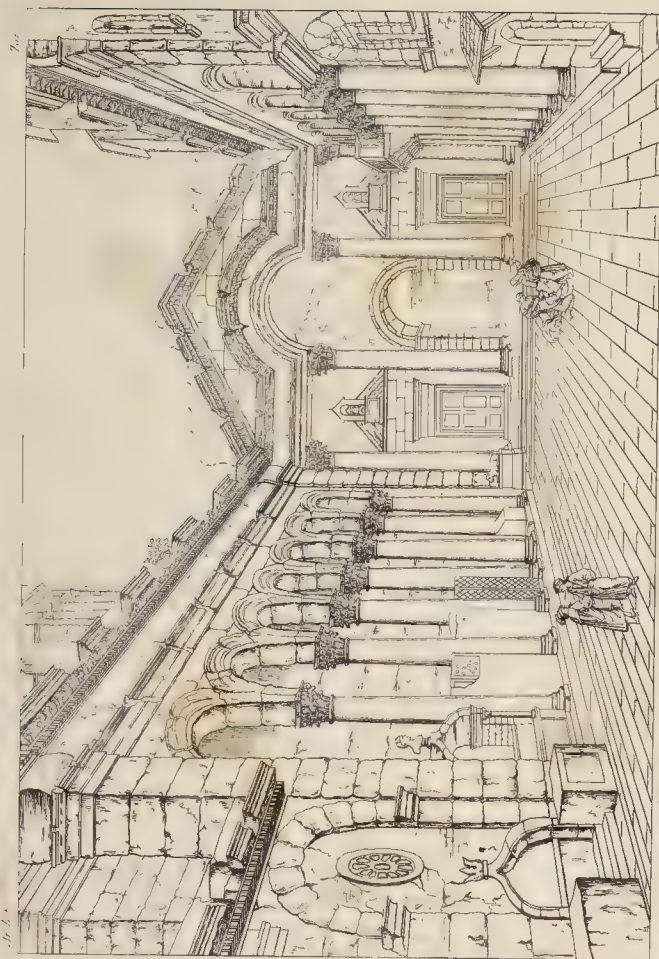
23. Console, forming the key-stone of the Arch of Constantine; poor in style and badly executed.

PLATE III.

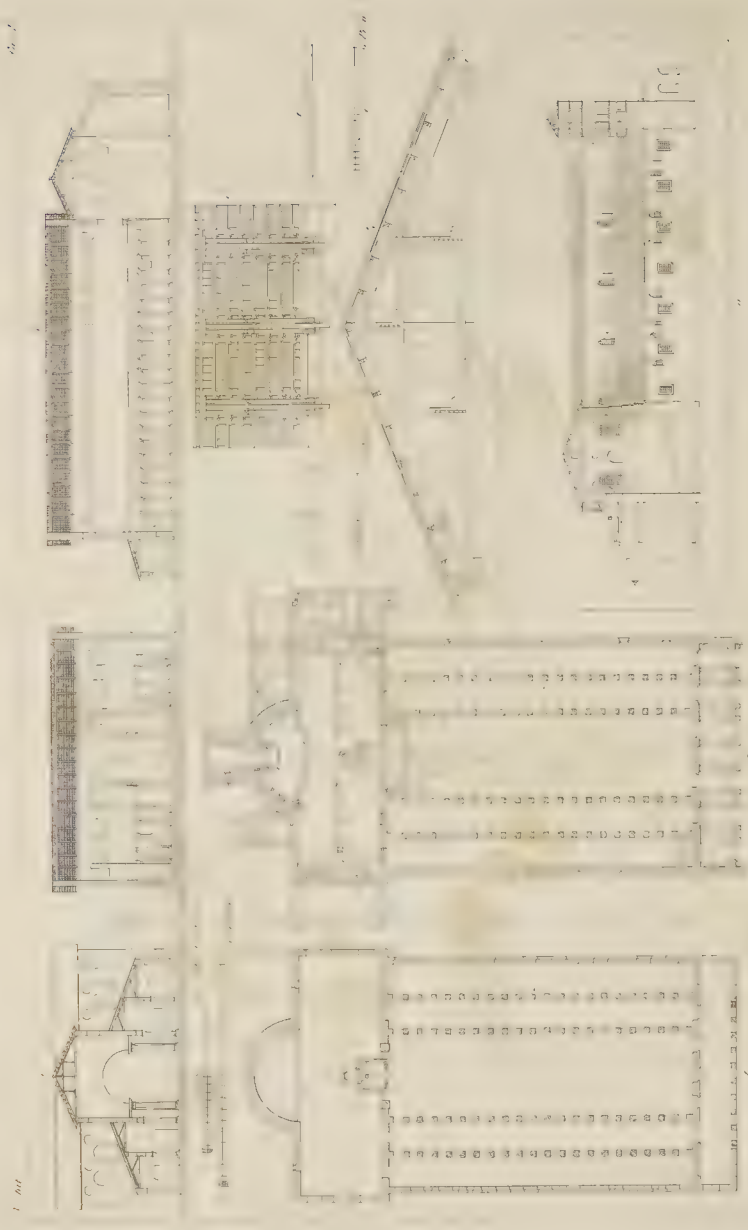
VIEW OF THE INTERIOR OF A COURT OF THE PALACE OF DIOCLETIAN AT SPALATRO.

THIRD CENTURY

This view, already shown in plate ii., is here repeated on a larger scale, to exhibit more clearly the signs of the decline of art, such as columns supporting arches instead of architraves, an interrupted entablature, and an entablature taking the circular form of the arch.



Palazzo del Senato di una volta del Palazzo di Padova M. 1791



Projet de l'école pour les enfants de la paroisse de St. Pierre, à la suite de l'église.

PLATE IV.

BASILICA OF ST. PAUL OUTSIDE THE WALLS OF ROME, IN ITS DIFFERENT STATES FROM ITS FOUNDATION
IN THE FOURTH CENTURY UNTIL DESTROYED BY FIRE

1. Plan of the basilica of St. Paul in its original state, in the fourth century, in the time of Constantine and his successors, Valentinian II., Theodosius, Arcadius, and Honorius.

2. Transverse section of the same, showing the great arch between the nave and transepts, which was called the *triumphal arch* in the primitive churches, because the Christians were accustomed to trace in mosaic on these arches the triumphs of Christ, even as the Pagans adorned their triumphal arches with the victories of their emperors.

3. Longitudinal section, showing the form of the ancient portico.

4. Plan of the church in the state in which it was prior to the

fire, with the chapels, sacristies, and dépôts, and other dependencies successively added; also the new portico, erected in 1725, under the pontificate of Benedict XIII.

5. Section of the transepts; the wall pierced with arcades dividing it throughout its length, is a later addition, which has very much changed the original form.

6. Exterior view of one of the sides as it appeared before the fire.

7. One of the trusses of the roof of the nave.

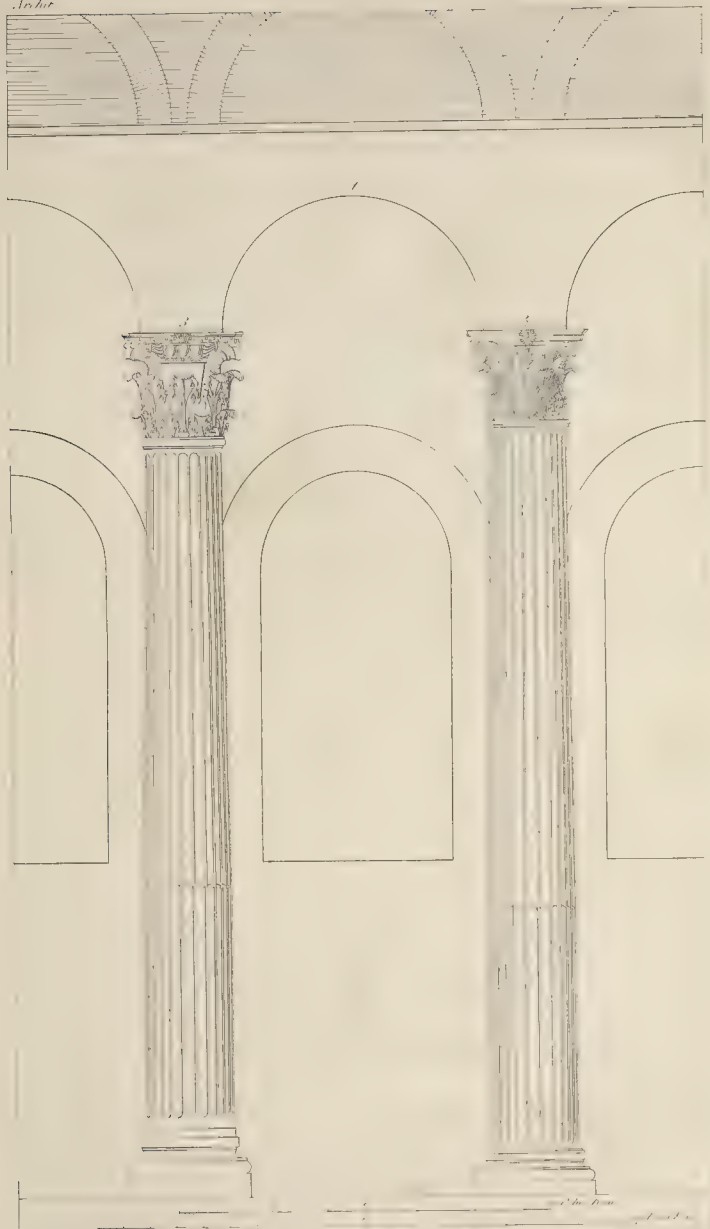
8. Longitudinal section of one division of the same roof.

9 and 10. Details of the truss.

PLATE V.

ARCH OF THE NAVE OF THE BASILICA OF ST. PAUL, SUSTAINED BY TWO COLUMNS OF DIFFERENT PERIODS AND STYLE. FOURTH CENTURY.

1. One of the Arches of the Nave, reposing on the right on a fine antique column, and on the left on a column of very inferior style and workmanship.
2. Column of fine proportion, with its capital and base, taken from the Mausoleum of Adrian.
3. Column of the rudest execution, at the time of the foundation or enlargement of the church in the fourth century



Una delle sue teorie è che non debba esservi differenza d'opere, e che
N. Dec.



Capital of the Column of the Temple of Mars Ultor in the Forum of Augustus

PLATE VI.

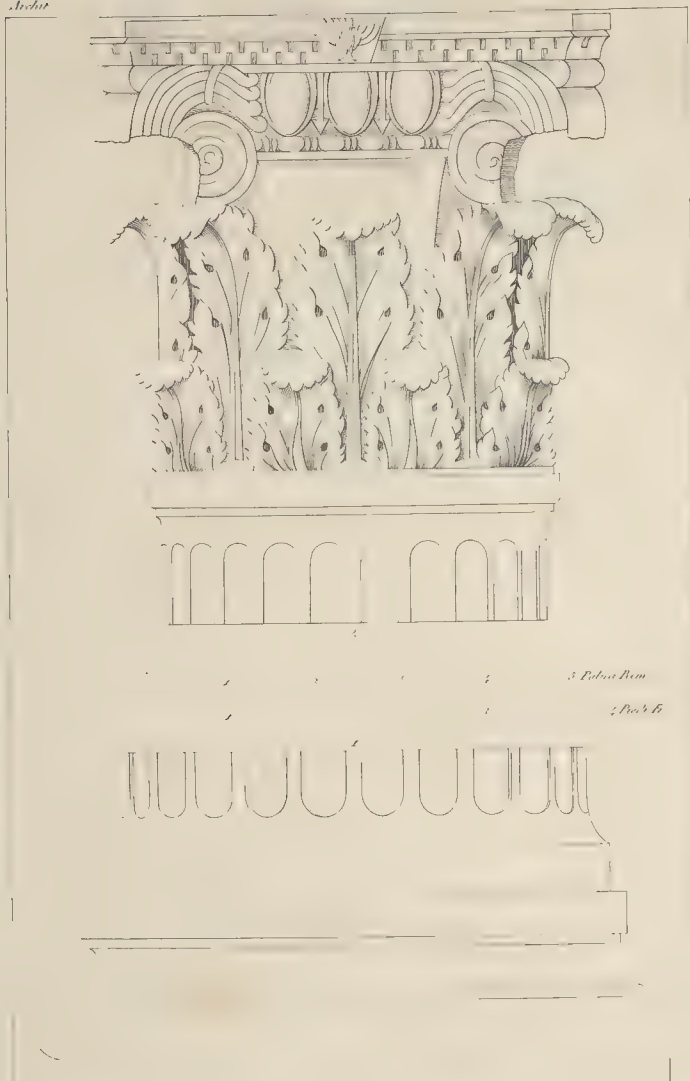
CORINTHIAN BASE AND CAPITAL FROM THE NAVE OF THE CHURCH OF ST. PAUL,
OF THE BEST PERIOD OF ART.

1. Profile at large of the base.
2. Detail of capital of the same column, of exquisite proportion and workmanship.

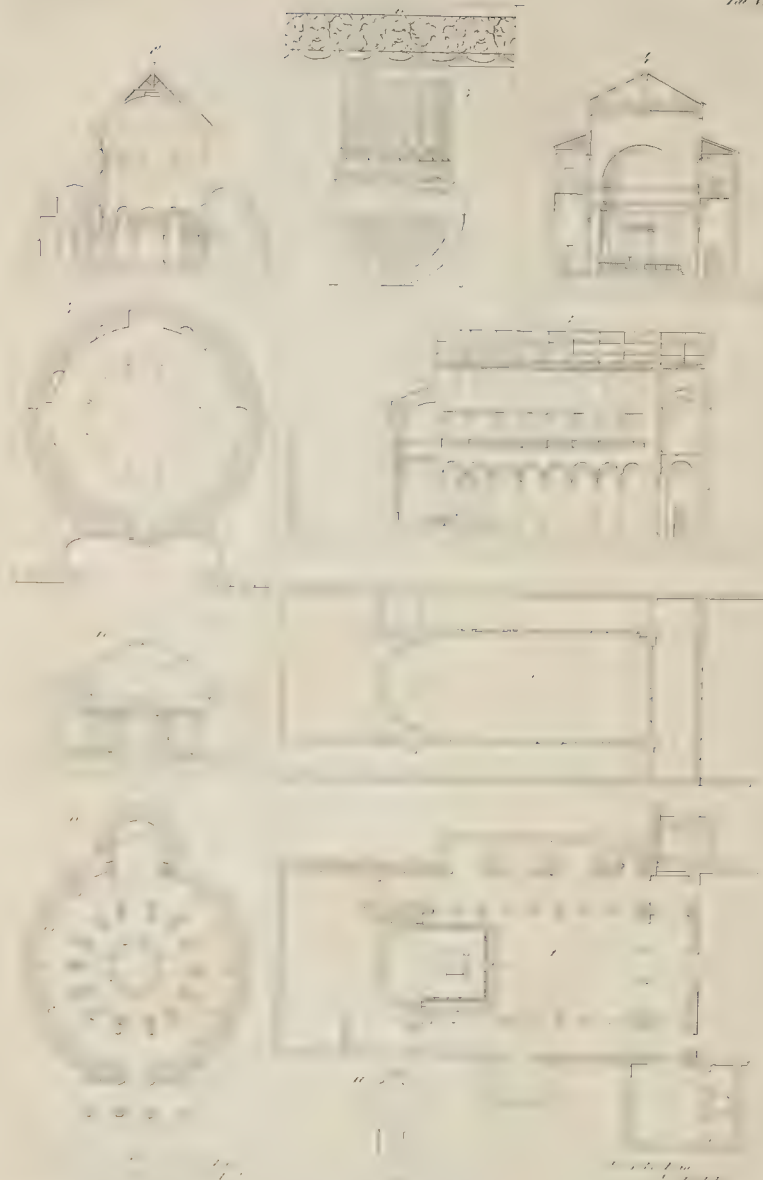
PLATE VII.

COMPOSITE BASE AND CAPITAL FROM THE NAVE OF THE CHURCH OF ST. PAUL, OF THE TIME OF
THE CONSTRUCTION OF THE CHURCH, IN THE FOURTH CENTURY.

1. Profile, at large, of the base of the column, No. 3, pl. v., executed in the time of Constantine.
2. Detail of composite capital of the same column. On comparing this base and capital, executed in the fourth century, with those of the preceding plate, of the best period of art, we may trace the degradation at which art had already arrived.



Basile. Vignette composite sotto nome mistici, col tempio della pace e con
con m. A. Sordani



Veduta di Santa Maria della Pace, Chiesa di Santa Maria della Pace, Chiesa di Santa Maria della Pace.

PLATE VIII.

BASILICA OF ST. AGNES OUTSIDE THE WALLS OF ROME; CHURCH OF ST. CONSTANCE; TEMPLE OF NOCERA.
FOURTH CENTURY.

1. Ground plan of the Basilica of St. Agnes, with a portion of the staircase by which it is reached; fourth century.

2. Plan of the upper story, on a level with the galleries.

3. Longitudinal section through the portico, nave, and apsis.

4. Transverse section, showing the tabernacle (ciborium), supported by four columns of porphyry.

5. Base and portion of shaft of one of the columns of nave; taken from some antique monument, and remarkable for its precious material and perfect execution.

6. Antique ornament which forms the cornice round the tribune or apsis.

7. Plan of the Church of St. Constance at Rome, near the Basilica of St. Agnes, commonly called the Temple of Bacchus.

The columns are coupled in the direction of the radii of the circle, instead of on the line of the circumference.

8. Transverse section of the Church of St. Constance, where the coupling of the columns may be seen.

9. Plan of an antique temple converted to a church—S^{te} Maria Maggiore at Nocera de Pagani, on the road from Naples to Salerno.

10. Section of the antique Temple of Nocera; in its circular form and coupling of the columns it resembles the Church of St. Constance, Nos. 7 and 8.

11. Plan of the Church of St. Martin, near Bonn, resembling both the Church of St. Constance and the Temple of Nocera.

PLATE IX.

TABLE OF THE MOST CELEBRATED CATACOMBS, PAGAN AND CHRISTIAN.

1. Egyptian Catacombs near Saccara, called the Well of Birds. On the upper part of the plan may be remarked the vases of earth in which were placed the embalmed birds: the vases were connected together by a cement. Vide Description of the East, &c. by R. Pococke, 2 vols. in fol.: London, 1743, vol. i., p. 54, pl. xxi. *Mémoire du duc de Chaulnes sur la véritable entrée du Puits des Oiseaux*, in 4to.: Rome, 1783. Guattani, *Monumenti antichi inediti*, 6 vols. in 4to.: Roma, 1784-1789, tom. iv., p. 9.

2. Another Egyptian Catacomb, a little to the south of the Pyramid of Saccara. From the description of Pococke (vol. i., p. 53, pl. xxi.), the mummies of the common people were arranged upright in the corridors, or placed pellmell in cells, whilst the persons of distinction were placed in separate niches.

3. Plan of the finest part of the Catacombs of Alexandria, described by Pococke (vol. i. p. 9, pl. v.) Norden (vol. i. pl. xiii.)

4. Square niche, with a sarcophagus, enriched with pilasters, forming part of the Catacomb No. 3.

5. Another semicircular niche from the same Catacomb. These two niches, as may be seen from the style of their architecture, are not the work of the ancient Egyptians, but of the same people under the empire of the Greeks, a short time after their entrance into Egypt. They seem destined to receive sepulchral urns or sarcophagi of distinguished persons; perhaps, also, they may be regarded as small temples.

6. Section of a part of the Catacombs described by Pococke (vol. i., p. 9, pl. v.), on the west of Alexandria.

7. Plan of the same. The regularity of the disposition of this plan is remarkable, and differing in this respect from most of the Catacombs used by the Christians; it is also similar in arrangement to those by the Saracens at Taormina, in Sicily, given at No. 20.

8. General plan of the Catacombs of Syracuse, called the Grottos of St. John. (Boidetti, *Osservazione sopra i cimenterj dei SS. Martiri*, 2 vols. in fol.; Roma, 1720.) It is difficult to assign a true reason for these immense excavations, nevertheless their form is more regular than those of the Roman Catacombs: the arrangement of the galleries, the proportion and happy distribution of the ensemble and details, all appear to indicate that from their origin these excavations were expressly destined for the sepulture of a numerous population; and it appears equally evident, that they passed successively from the Pagans to the Christians.

9. Plan of one of the circular halls seen in the above Catacomb.

10. Section of the same hall. Some of these halls may be remarked on the plan, which, from its extent and general size, and height of the galleries, the order and arrangement of the cavities for sepulture, gives the idea of a work executed with design and leisure, and with means very different from those at command in producing the Catacombs of Rome.

11. General plan of the Catacombs of Naples, called Cemetery of St. Janvier.

12. Longitudinal section of the Catacombs of St. Janvier.

13. Section of another portion of the same Catacombs.

14. Detail, on a large scale, of the chapel shown in No. 13. Unless the Catacombs of Naples were destined to public sepulture by the first and most ancient inhabitants of this city, it is difficult to arrive at any certain opinion of their origin. Cut out of continuous masses of stone, and divided into roads much more considerable in height and width than those of Rome, since they are sometimes seventeen or eighteen feet by fourteen or fifteen feet, and often consisting of three stories, only one of

which is at present open, at the first aspect it would be supposed that these excavations, now the habitations of the dead, were made, like those in so many places, to obtain the stone necessary for the habitations of the living. But as we find this stone nowhere employed, this opinion, notwithstanding, has but little foundation; neither can these excavations, from the immense labour required, have been the work of the Christians, nor do we find so clearly as in Rome inscriptions or traces of the martyrs. From this cause M. Pelliccia, author of a learned work on the practice of the primitive church, and of the middle and later ages, believes that these roads, and principally the lowest, were excavated at a very early period by the ancient people of the Campania, to communicate with and mutually succour each other,—that the Christians did not use them until the third century, and that, in after ages, the zeal of the Neapolitan bishops and clergy added the churches and chapels enriched with sacred paintings: the section No. 14 offers an example of one of these chapels. The large arches and columns which decorate them have a grand and imposing effect, observed in several portions of these catacombs, which nevertheless have not the sentiment of religious horror which those of Rome inspire.

15. General plan and details of the Catacomb of S. Marcellino, near Rome, via Labicana. (Airinghi, *Roma sotterranea*, vol. ii., p. 412.) In the interval of the persecutions, and above all after the liberty accorded to Christianity, the popes, desiring to preserve and embellish the Catacombs, ordered substructions and works sometimes executed with great care. We have here an example taken from the Catacomb of S. Marcellino, on the upper portion of the plan on the left. They also constructed chapels, in which, at times of festivals or retreats, they enlivened by their exhortations and example the devotion of the faithful. At the lower part of this plan is an interior view of one of these chapels, taken from the same Catacomb. Mass is still celebrated here once a year, in the month of June, on the fête day of the saint.

16. View of another chapel of the Catacomb of S. Marcellino, the opening at the top for light and air. These openings are frequently met with in the environs of Rome: the places so lighted were called *cubicula clara*.

17. Plan of part of the Catacomb of St. Saturnine, near Rome, via Salara, under the Villa Gangalandi, excavated, like most of the others, in the pozzolana and volcanic tufo, of which the lower soil of Rome and its environs is composed. This Catacomb offers naturalists a means of examining the nature of this soil at great depth, and of easy access.

18. Section of part of the Catacomb of St. Saturnine.

19. Plan of the place called *Platonia* at St. Sebastian, outside the walls of Rome. This place, much decorated by the piety of Pope St. Damasius, in the fourth century, is partly subterranean, and placed on the left of the choir of the church, between it and the Cemetery of St. Calixtus, pope and martyr. "*Nobilissimum*," according to the expression of d'Airinghi, "*quod ceteris tum amplitudine, tum antiquitate prestat*." There are also three niches, which have probably been tombs, excavated in the tufo, and lined with brick: a marble bench is placed all round. In the centre of this place was the episcopal or pontifical seat, and the walls were lined with marble, from which arose the title of *Platonia*. St. Damasius, who cultivated the sacred muses, engraved on the marble:

HIC HABITASSE PRIVS SANCTOS COGNOSCERE DEBES
NOMINE QVISQVE PETRI PARITER PAVLIQVE REQVIRIS

This is the entrance into the Catacombs of St. Sebastian.



Stato delle 4 stoviglie, e catteneranno l'acqua del no. 1, e quante più de quante

PLATE IX.—(CONTINUED.)

20. Plan and section of a Cemetery at Taormina in Sicily, supposed to have been made by the Saracens when they were masters of this island. Remains of a causeway twelve feet wide may be seen, with cells or sepulchral niches on each side, three or four feet wide, by six or seven feet long. Each of these cells was probably closed by a stone, on which were inscriptions. These tombs are said to have some analogy with the tombs of the Moors, found in the neighbourhood of Granada in Spain.

21. Plan and section of an Etruscan Catacomb, under the ancient Tarquinia, near Corneto. The Etruscans, who afterwards adopted the custom of burning the bodies and enclosing them in urns, commenced, like other nations, by burying them in public cemeteries; further details are given of this Catacomb in plate x.

22. Part of a Catacomb at Quesnel in France; the entire plan may be seen in the *Memoires de l'Académie des inscriptions et belles lettres*, vol. xxvii. We learn from the descriptions of travellers, both ancient and modern, that there is scarcely a country of the world where excavations, of the kind that have been described, do not exist. This excavation (No. 22) presents much analogy with the Catacombs; not that it appears to have been a cemetery, but from its origin, the form of the excavation, and from the uses which it served at different epochs. In early times a quarry from which the inhabitants drew stone, in the ninth and tenth centuries where they took refuge from the incursions of the Romans with their furniture and cattle, and for this purpose they excavated cells of ten, twelve, and thirteen feet long and wide, vaulted in the tufa: the entrances were almost always in some neighbouring church. At the present day these places, which formerly received, and still retain, the name of *Territorium sanctæ liberationis*, serve to assemble the young

girls of the neighbouring villages. They bring here their work during the long winter evenings, and here keep the watch, which always finishes by dancing; so that, in all times, these retreats of man have been from time to time a theatre of fear, labour, and pleasure. The number of these monuments, differing from the nature of the ground, time, and customs of the several people, are infinite. Those now given have been selected because they give the most just idea of a place of sepulture, subterranean, public, and religious.

23. Plan and section of the excavations which are, in the present day, made in the neighbourhood of Rome, for the extraction of pozzolana.

24. Plan of the great excavations of pozzolana at the "three fountains," near Rome, between the Via Ostiensis and the Via Appia.

25. Section of part of the same.

26. View of a chamber in a Catacomb, such as are frequently found in the neighbourhood of Rome.

27. Outer face of sepulchre excavated in the side walls of Christian catacombs, unopened.

28. Interior of a tomb in which is a skeleton; on the stone which closes the tomb is the monogram of Christ, near the head a lamp, and at the feet a vase of blood—unequivocal signs of the tomb of a martyr.

29. Another tomb, which had the body nearly destroyed: at the feet a hatchet, emblematical of martyrdom, which was also represented outside by the palm-branch and monogram of Christ.

30. Tomb, partly open, with a Christian inscription on the outside.

PLATE X.

PLAN OF THE ETRUSCAN CATACOMBS OF THE ANCIENT TARQUINIA, NEAR CORNETO.

1. Plan of part of the Catacomb.
2. View of the interior.
3. Part of the frieze on the upper part of the walls; it represents the furies tormenting a sinner.
4. From the same frieze, a figure on a chariot drawn by two figures, representing good and evil fortune.

PLATE XI.

ANOTHER PART OF THE ETRUSCAN TOMBS OF TARQUINIA.

1. View of the interior of another tomb
2. Decoration of the entrance.
3. Drawing, at large, of the two figures painted on either side of the doorway.
4. Part of the frieze painted round the upper part of the walls of the interior, representing men the prey of wild beasts
5. Other representations of torture by fire and iron, taken from another tomb. Dempster gives the drawing. (*Etruria regalis*, vol. ii., pl. lxxxix.)
6. Examples of the different ornaments found in the tombs of Corneto.

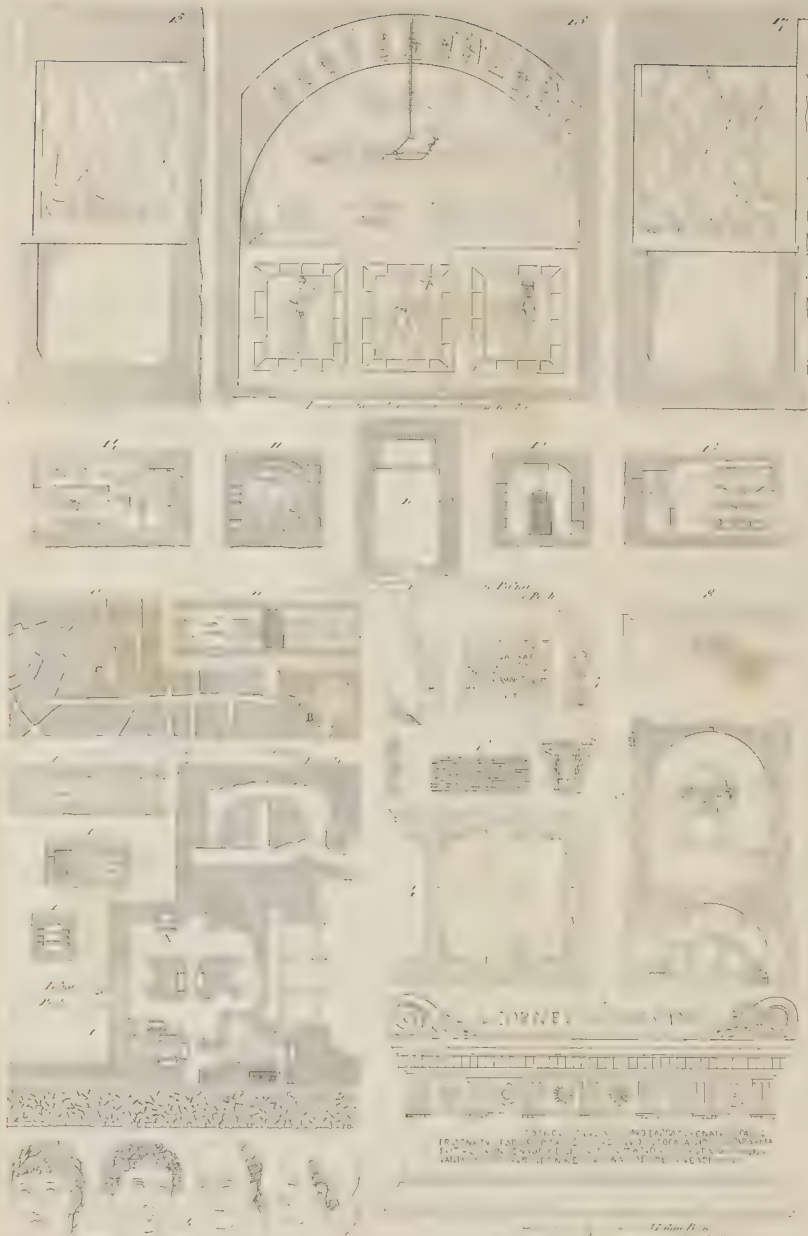
7. Another fragment from the same tomb, representing combatants. The subterranean tombs represented in these two plates, give but a faint idea of the immense number found beneath the site of the ancient Tarquinia, which is about fourteen miles from Civita Vecchia and three miles from Corneto, a small modern town built with the ruins of the ancient city. They are excavated in a white calcareous stone, of which the hill is formed on which are found the ruins of the ancient Tarquinia, and appear to have been executed when the Etruscans had arrived at a high degree of perfection in the arts. The pillars and ceiling of the tomb in pl. x., and ceiling of pl. xi., are in imitation of constructed buildings.



Una parte della camera del re, nel tempio di Amon, a Karnak.

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1-21



Edificio de la Iglesia, Calcutta, India, en 1750, y su estado actual en 1850

PLATE XII.

TOMB OF THE SCIPIOS; CATACOMB OF ST. HERMES; TOMB OF THIS SAINT CONVERTED TO AN ALTAR

1. Plan and section of a sepulchral tomb excavated in the tufo which belonged to the family of the Scipios, one of the branches of the Cornelia; it was discovered in 1780, on the left of the Via Appia, and near the Porta Capena, now St. Sebastian.

2. Heads in terra cotta, peperino, and bronze, found in the tombs of the Scipios, probably portraits of these illustrious personages.

3. Sarcophagus of Lucius Cornelius Scipio Barbatus, in a single block of peperino, with the exception of the top; in the state in which it was found on the spot marked A on the plan.

4. Plan of the lower story of another antique monument, belonging to a Roman family. It is seen beneath the Church of St. Agnes outside the walls of Rome.

5. Section of the monument, showing the lower story, destined for sepulture; and the upper, a small temple consecrated to the ashes of the dead.

6. Part of the external wall executed in brick; base and capital of the angular pilasters in terra cotta.

7. Antique Sarcophagus, serving also for an altar, as shown by the inscription. (Boissard, *Antiq. Rom.*, vol. ii., p. 5, pl. cvii.)

8. Christian Sarcophagus found in the catacombs, which may

have had the same use; now in the Palace Riminaldi, near the Place Navona.

9. Plan and section of the chief part of the Catacomb of St. Hermes, near Rome, on the Via Salara; at B is the staircase by which it is approached, and at C the Chapel of St. Hermes.

10. Plan of the Chapel of St. Hermes, now called the Chapel of the Apostles, from the paintings of the Apostles round the archivolt of the arch at the end.

11. Transverse section, showing the tomb of St. Hermes at the end of the chapel.

12. Transverse section towards the entrance, showing the depth of the sepulchres on each side of the chapel.

13. Longitudinal section of the chapel, in which may be remarked the fronts of the sepulchres excavated in the side walls.

14. Another section, showing the opposite side.

15. Left side of the monument of St. Hermes, with the section of the sarcophagus in which the body of the saint was found.

16. Front view at large of the same monument.

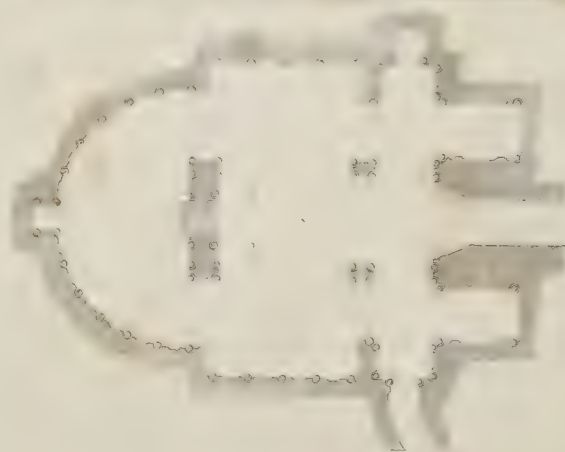
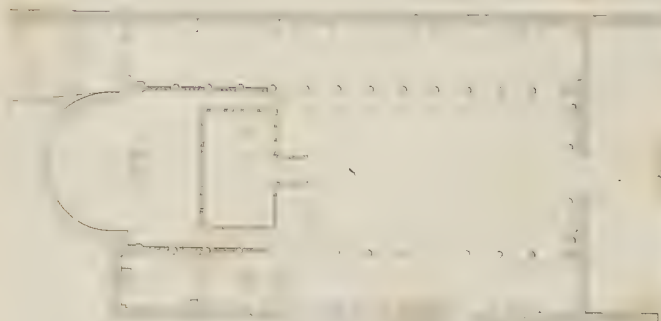
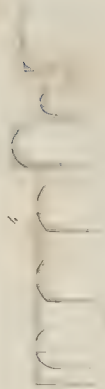
17. Right side of the same.

PLATE XIII.

CHAPELS AND ORATORIES OF THE CATACOMBS, THE FORMS OF WHICH, INTRODUCED IN CHRISTIAN CHURCHES, HAVE SERVED TO MODIFY THOSE OF ANTIQUE ARCHITECTURE

1. Chapel and tomb of St. Hermes, given in detail in pl. xii.
2. Chapel, taken from the Cemetery of St. Calixtus, near the Church of St. Sebastian. Here may be remarked a slab of marble, pierced (a jour), usually placed before the tomb of a martyr to preserve it. (Boldetti, Osservazioni sopra i Cimiterj, &c., vol. i., chap. 9, pl. xxxiv.)
3. Another Chapel, from the Cemetery of St. Helena, the roof sustained by four columns, cut out of the tufa; in the centre an isolated altar. (Ibid, vol. i., chap. 4, p. 14, pl. ii.)
4. Another Chapel or Oratory, from the Cemetery of St. Agnes, outside the walls of Rome. Round the sides are arched tombs, and serving as altars; at the end is an episcopal chair. (Ibid, vol. i., chap. 4, p. 15, pl. ii.)
5. Plan and section of the Subterranean Church of St. Hermes, taken from the catacomb bearing the name of this saint.
6. Plan of the subterranean chapel, called *Confession*,* under the high altar of S^{te} Praxedæ, at Rome, part of the habitation of the saint.
7. General plan of the Church of S^{te} Praxedæ, at the Baths of Noratus, in the Vicus Lateritius, near S^{te} Maria Maggiore, with the court in front, and the staircase by which it is reached.
8. Tomb of the Emperor Frederic II., in the Cathedral of Palermo. (I regali sepolcri del duomo de Palermo riconosciuti e illustrati; Napoli, 1784, in fol.)
9. Plan of the Subterranean Church of St. Prisca, near Rome, on the Mount Aventine.
10. Two sections of the Subterranean Church of St. Prisca.
11. The same, on a larger scale.
12. General plan of the upper Church of St. Prisca.
13. Transverse section of the upper and lower Churches of St. Prisca. The chamber of the saint has been preserved, and in the centre is her tomb, forming the altar, shown on a larger scale at No. 16.
14. Longitudinal section, showing the same Churches.
15. The modern front of the Church.
16. Tomb of St. Prisca.
17. Tabernacle of the Church of St. Nereus and Achilleus, near the Baths of Antoninus and Caracalla at Rome.
18. Plan and section of the oratory of a small church founded at the Baths of Novatus in honour of S. Silvestro, under the old title of Equitius, near and above which was erected the Church of S. Silvestro and S. Martino; it is reached by a staircase, marked A, which is a continuation of the staircase shown in No. 19.
19. Plan of the *Confession*, placed under the choir of the Church of S. Silvestro and S. Martino.
20. General plan of the Church of S. Silvestro and S. Martino.
21. Tomb of Godefroi de Bouillon, placed in a chapel of the Church of Mount Calvary, at Jerusalem. (Trattato delle Piantè, e imagini de' sacri edifizj, de Terra Santa. Padre Bernardino Amico, Firenze, 1620; in fol., pl. xxviii.)
22. Architectural Instruments found in the Catacombs. (Roma Sotterranea, vol. ii., p. 260.)
23. Plan of the Church of St. Pancratius, outside the walls of Rome, and near the gate of that name. The staircase, which descends to the *Confession*, may be seen.
24. Part of the longitudinal section of the Church, showing the *Confession*.
25. Transverse section of the Church.

* So called, because it was erected over the spot where the saint by his martyrdom had made confession of faith.



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PLATE XIV.

PLAN OF THE CHURCH OF S. MARTINO AI MONTI AT ROME. EXAMPLE OF A CHURCH ERECTED OVER A
SUBTERRANEAN ORATORY. FOURTH CENTURY.

1. General plan of the Church of S. Silvestro and S. Martino ai Monti, erected over the Oratory of S. Silvestro.
2. Enlarged plan of the *Confession*.
3. Plan of the ancient Church of S. Silvestro, at the side and below the *Confession*.
4. Section of the Oratory of S. Silvestro.
5. Portion of an antique cornice, preserved in the Church of St. Nereus and Achilleus.

PLATE XV.

THE CHURCHES OF ST. NAZARUS AND ST. CELSUS AT RAVENNA. IMITATION OF A SUBTERRANEAN
SEPULCHRAL CHAPEL. FIFTH CENTURY.

1. Plan of the small Church of St. Nazarus and St. Celsus,
built at Ravenna, by Galla Placidia, daughter of the Emperor
Theodosius the Great.
Sarcophagus of the princess; on the right that of the Emperor
Honorius, her brother, on the left, that of her husband, Con-
stantine, and her son, Valentinian III
2. Transverse section of this Church; in the centre is the
3. Longitudinal section of the Church

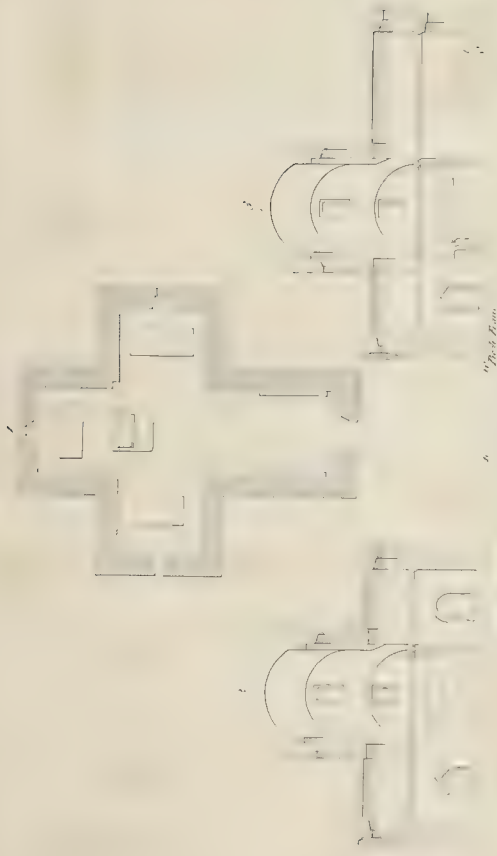
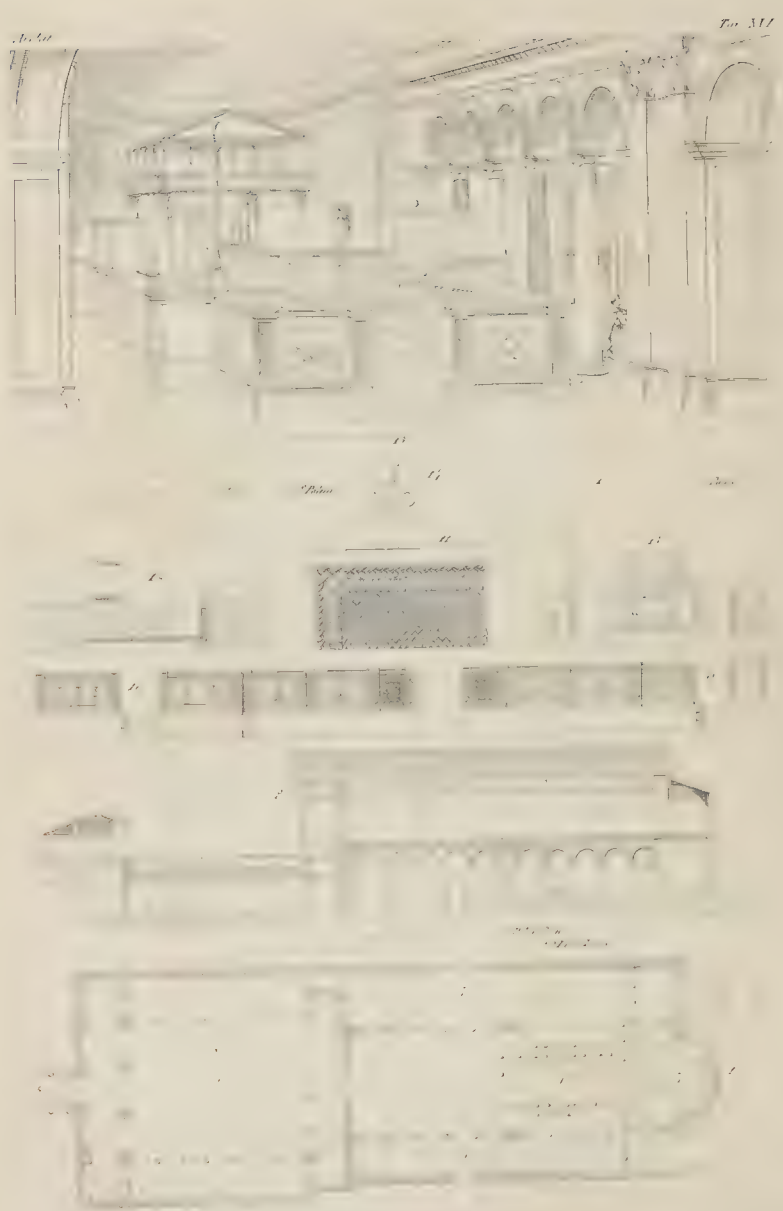


Fig. 11. Plan of the church of St. John the Evangelist, showing the apse and the cross.



11. Plan de l'église de Saint-Étienne de la ville de Lyon, avec la chapelle de la Vierge.

PLATE XVI.

THE CHURCH OF ST. CLEMENT AT ROME. THE BEST PRESERVED MODEL OF THE ARRANGEMENT OF THE
PRIMITIVE CHURCHES. FIFTH CENTURY.

1. General plan of the church, on which may be seen all the parts of which the ancient Christian churches were composed, indicated under the following numbers.

2. Ante-portico, or porch.

3. Atrium, or court; under which the penitent, and those who had fallen away from the faith, demanded the prayers of the passers by.

4. One of the side aisles, in which were the men, the catechumens, and the newly converted.

5. Aisle on the right for the women, narrower than the other.

6. Space enclosed with a low wall of marble, within which were the acolytes, the exorcists, and other functionaries of the minor orders.

7. Sanctuary terminated in a semicircle, round which is the bench for the priests with the episcopal seat; in the centre an isolated altar, and in front the *Confession*.

8. General section of the Church of St. Clement.

9. Part of the low wall or dado forming the enclosure of the choir of St. Clement.

10. Another portion of the same.

11. Detail of the interlacings and other ornaments of the

dado. Montfaucon gives a view of it. (*Diarium Italicum*, p. 134.)

12. Profile of the marble pulpit for the reading of the Epistle.

13. Front of the ambon, destined for the reading of the Gospel, accompanied by the column on which was, and is still, placed the paschal candle.

14. Monogram five times repeated amongst the ornaments of the dado, believed to have been of one of the popes who restored this church in the ninth century—Nicholas I., or John VIII., according to Vignoli, who in the *Recueil des Monnoies pontificales*, gives several medals with this same monogram.

15. Interior view of the Church of St. Clement, where are seen united the tabernacle, or ciborium, which covers the altar; the marble dado round the choir; the ambons and their pulpits; and the columns serving as candelabra for the paschal candle.

On the history of this church may be consulted De S^e Clemente Papâ et martyre, ejusque basilicâ, libri duo, auctore Philippo Rondinino Faventino; Romæ, 1706, in 4to. See also Ciampini, *Vetera Monumenta*, vol. i., chap. ii., p. 13.

PLATE XVII.

PALACES, CHURCHES, AND OTHER CONSTRUCTIONS, OF THE TIME OF THEODORIC, AT TERRACINA,
AND AT RAVENNA. FIFTH AND SIXTH CENTURIES.

1. View of the mountains of Terracina, the ancient Anxur, on the summit of which are seen the ruins of the Palace of Theodoric.

2. Plan of the substructions or terrace walls of the Palace of Theodoric.

3. General elevation of the same.

4. Transverse section of the same.

5. Elevation of one of the arches. The coins, imposts, and arches worked with care; the rest of the construction in rubble-work or *opus incertum*.

6. Profile of the moulding at springing of the arches.

7. Plan and elevation of the square towers of the enclosure of Terracina, built by order of Theodoric.

8. Plan and elevation of a round tower, from the same.

9. Plan of part of an edifice near the Palace of Theodoric.

10. Remains of an ancient temple, near Upsal, in Sweden, consecrated to Odin. Its construction greatly resembles the towers of Terracina. (*Monumenta Uplandica*, &c., 2 vols. in fol.; Stockholmise, 1710 and 1719, part i., p. 152-162.)

11. Façade of a palace, said to have been built by Theodoric, as represented in a mosaic of the Church of St. Apollinaris at Ravenna. Ciampini (*Vetera Monumenta*, vol. ii., p. 62, pl. xxvi.) doubts this fact; but Zerardini, who gives this façade with more detail and exactitude in his treatise *Degli Antichi Edifizj profani di Ravenna*, p. 117, is satisfied of it.

12. Entrance of the Convent of the Franciscans at Ravenna, supposed to have been the Palace of Theodoric. The style bears great resemblance to the Palace of Diocletian at Spolatro, engraved at plate ii., No. 2. On the right is a Sarcophagus of

porphyry, supposed to be from the Mausoleum of Theodoric, and shown at large in No. 15.

13. Ornament of the capital of one of the pilasters of the entrance doorway.

14. Capital of one of the columns from the centre arcade of the upper story. These capitals, with a third from the same façade, are represented on a larger scale, and in their chronological order, pl. lix., Nos. 4, 5, 6.

15. Sarcophagus of porphyry, mentioned at No. 12.

16. Plan of an octagonal baptistery, used by the Arians of the time of Theodoric, and now part of the modern Oratory of S^{ta} Maria at Ravenna. (Fabri, *Memorie sagre di Ravenna antica*, in 4to., 1664.)

17. Plan of the Church of St. Apollinaris, at Ravenna, built by Theodoric.

18. Section of the same. One of the columns is given on plate lxviii., No. 4.

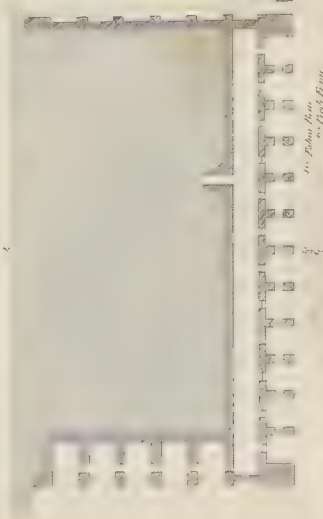
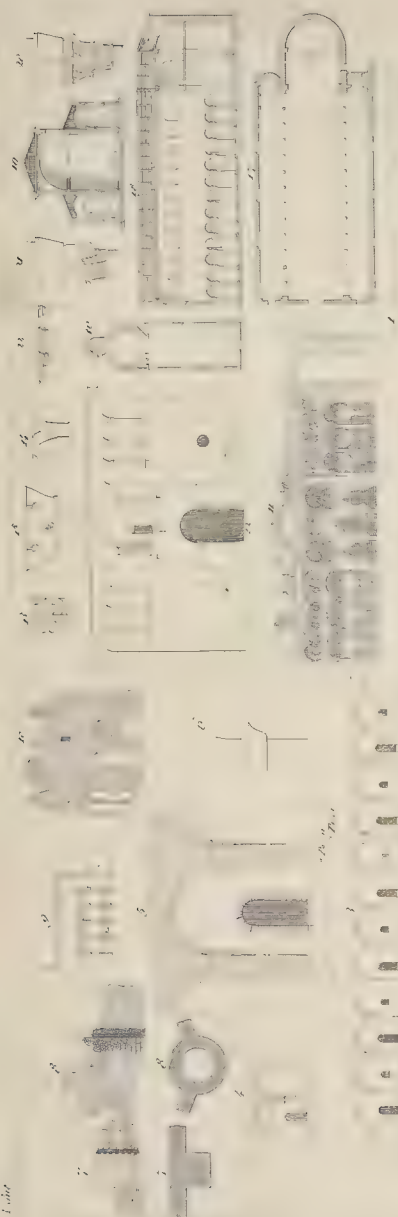
19. Transverse section of the same.

20. One of the capitals, from the nave; on the block above is a cross, carved in relief.

21. Another capital, with a small cross engraved on it. This capital is given with the base of the column, plate lix., No. 7.

22. Part of the cornice, enriched with modillions, which surrounds the choir of the Church.

23. Ancient seal of the city of Verona, which is supposed to represent the Palace of Theodoric in that city. Besides the word Verona, inscribed on the façade; round the seal are these words, half Roman and half Gothic, and separated by a cross:—*Est justiatrix urbs hæc et laudis amatrix*. (Maffei, *Verona illustrata*, vol. i., book 9.)



Imposui saxo late candentibus Austur

Philae (Isis) colitur in Aegypti in regione de Thebaidi in viciniam de Philae in 1. 10. 11. 12.



Temple of Mars Ultor in the Forum of Augustus. W. Smith.

PLATE XVIII.

MAUSOLEUM OF THEODORIC AT RAVENNA, NOW S^{TA} MARIA DELLA ROTONDA.
SIXTH CENTURY.

1. Plan of the lower story.

2. Plan of the upper story with the two staircases.

3. Elevation of the Mausoleum on the side of the entrance.

The arches of the lower story are peculiar in construction ; the stones are dovetailed into each other, as shown more at large, pl. lxxi., No. 37.

4. Section through the entrance, showing the two stories.

5. Plan of the dome, thirty-six feet in diameter, of a single block of stone, from the quarries of Istria. The twelve handles at the side have served to suspend and elevate this enormous block ; on the centre are six holes, by which is supposed to have been fixed the Sarcophagus which contained the heart of Theodoric, engraved at No. 15 of the last plate.

6. Impost moulding of the arches of the lower story, and architrave of the entrance door.

7. Profile of the same.

8. Architrave and cornice of the doorway to upper story.

9. Profile of the same.

10. Ornaments and profile of the mouldings of the panels under the arches of the upper story.

11. Elevation and section of the band under the dome.

12. Profile and ornaments of the external cornice.

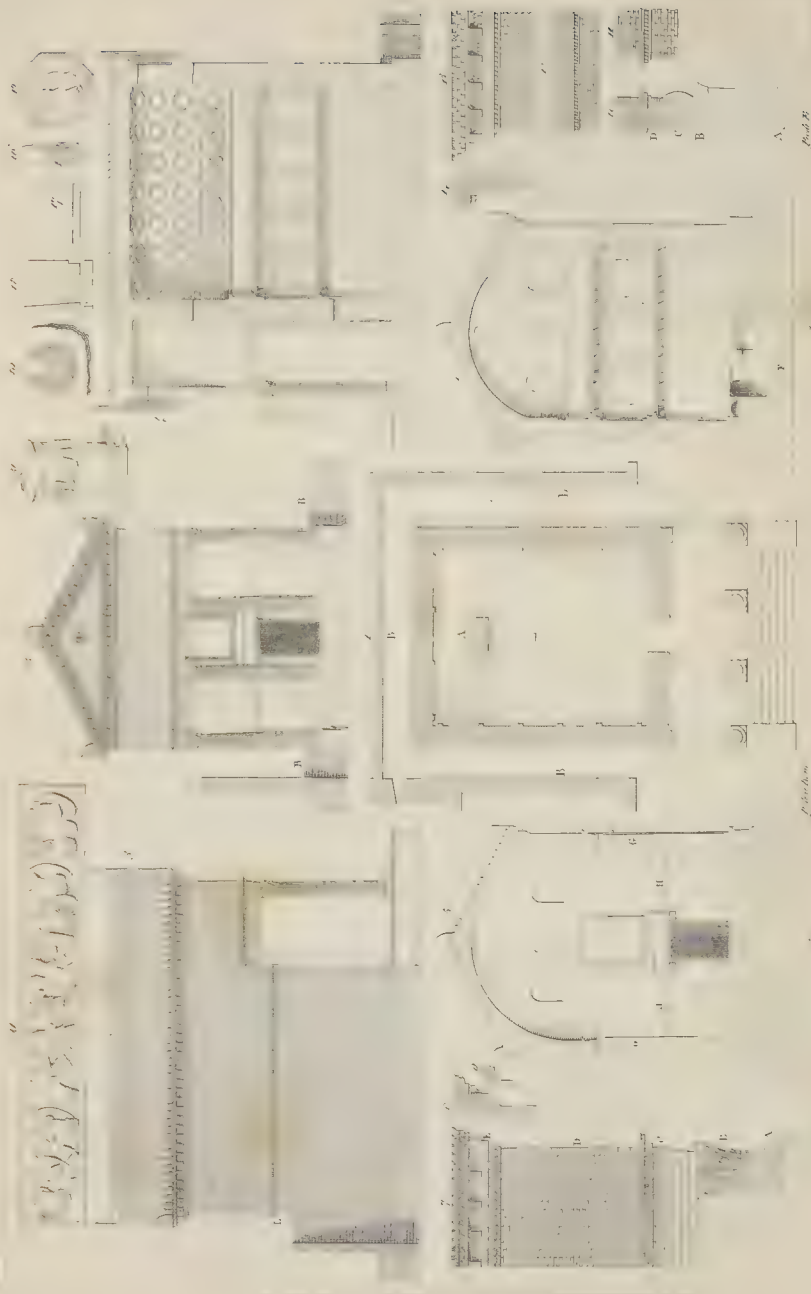
13. Egyptian cornice, given by Pococke (vol. i., pl. lxix.), which offers some analogy to the above.

14. Profile of another Egyptian cornice, taken also from Pococke.

PLATE XIX.

PLANS, ELEVATIONS, AND DETAILS OF THE SALARO BRIDGE, ON THE TEVERONE, NEAR ROME,
REBUILT BY NARSES. SIXTH CENTURY

1. Plan of the bridge at the level of the water.
2. Plan of the roadway, the pavement is in irregular polygons.
3. Side elevation
4. Longitudinal section of the bridge, showing the construction; the tower is of much later date.
- 5 and 6. Details of the parapet; the ornaments are rudely executed; in the centre are two panels, on the sides of which, next the roadway, are the inscriptions 7 and 8.
7. Inscription, from which we learn that this bridge, demolished to the level of the water by Totila, was rebuilt by Narses, in the thirty-ninth, and last year of the reign of Justinian, in 565 of the Christian era.
8. Inscription in verse in honour of Narses.
9. Elevation of one half the bridge on a large scale, showing the construction. See also pl lxxi. No. 7.
10. Perspective view of the bridge.



Temple of Apollo at Didyma. Plan, Section, and Elevation. See also p. 141.

PLATE XX.

ANCIENT TEMPLE OF THE CAFFARELLA, TWO MILES FROM ROME, OUTSIDE THE GATE OF ST. SEBASTIAN, AND ABOVE THE FOUNTAIN OF EGERIA. ONE OF THE EARLIEST EXAMPLES OF A PAGAN TEMPLE CONSECRATED TO THE CHRISTIAN RELIGION. FOURTH CENTURY.

1. Plan of the temple: at A is the small subterranean oratory added to this temple when it was converted to a church under the title of St. Urban; the section of it is seen at F, No. 6; the letters B B B show a brick wall partly in ruins, formerly the enclosure of the temple.

2. Front elevation of the temple.

3. Side elevation of the temple.

4. Longitudinal section of the temple.

5. Longitudinal section of the portico.

6. Transverse section of the cella, and through the small subterranean oratory F; it is in this oratory we find an ancient fresco painting, representing the Virgin, St. John, and St. Urban, given in pl. x., No. 10, of vol. iii.

7. Details of the Corinthian order of the façade: the base A and capital B, as also the architrave, are in marble; the entablature, the attic D, and cornice E, are in brick.

8. Section of the cornice, showing the arrangement of the bricks.

9. Part of the profile of the raking cornice of the pediment.

10. Details of the inner order of the portico: the base A and capital B in marble, of the pilasters at the angles of the portico and cella marked G G; the architrave C also in marble; and the profile of the cornice D on the interior and exterior of the portico.

11. Brick cornice over the columns and pilasters in the interior of the portico.

12. Another small cornice in brick, shown at L, in the side elevation No. 3.

13. General cornice of the temple.

14. Section of the same.

15. Octagonal panel from the centre of the vaulting, on which may be observed the remains of a bas-relief in stucco, representing a man and a woman; other remains show that all the panels were similarly decorated in stucco.

16. Ornament in terra cotta, called in Latin antefixa.

17. Section of the antefixa.

18. Plan and section of one of the tiles employed in the covering of the temple.

19. Stamp in the centre of the tile, as seen in No. 18, in the middle a cypher, round which is the following inscription:—

OPVS DOL AELI ASCLEPI EX PR FAVSTINAE FIGLIN PONTICI

20. Ancient altar of a circular form found near the temple, now under the portico supporting the stoup for holy water; an inscription in Greek shows that it was consecrated to Bacchus by Apronianus, priest and interpreter of his mysteries; the hooded serpent which winds round it is also an emblem of Bacchus.

21. One of the stucco friezes of the cella, beneath the panels of the vault, as shown in No. 4.

Piranesi has given complete details of this temple in his work *Racolta de' Tempj Antichi*; Roma, 1780, first part.

PLATE XXI.

ST. PETER IN CHAINS. EXAMPLE OF A CHURCH CONSTRUCTED WITH ANTIQUE COLUMNS.
FIFTH CENTURY.

1. General plan of the Church of St. Peter in chains, founded about the year 442, under Pope St. Leo, by the Empress Eudoxia, wife of Theodosius the younger; it was restored in the eighth century by Adrian I., and successively by Popes Nicholas V., Sixtus IV., and Julius II., whose mausoleum still forms the principal ornament. At pl. xlv. of vol. ii. may be seen Michael Angelo's first idea of this monument, and on pl. xlvii. the celebrated statue of Mosca.

2. One of the twenty antique columns of the Doric order, in white marble, which decorate the nave; it is not known from what edifice they were taken.

The section of this church, as restored under Adrian I., in the eighth century, is given at pl. xxv., No. 1.

3. Plan of one quarter of the column, and profile of the capital; it differs slightly from the capitals of the columns seen

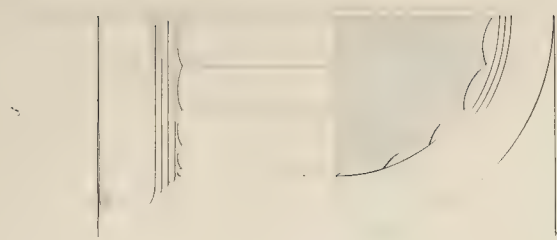
in Greece, Pæstum, and Sicily, in the three beads at the necking, instead of the usual fillets.

4. Column of one of the temples of Pæstum, only four diameters high; one of the shortest columns known of the Greek Doric order.

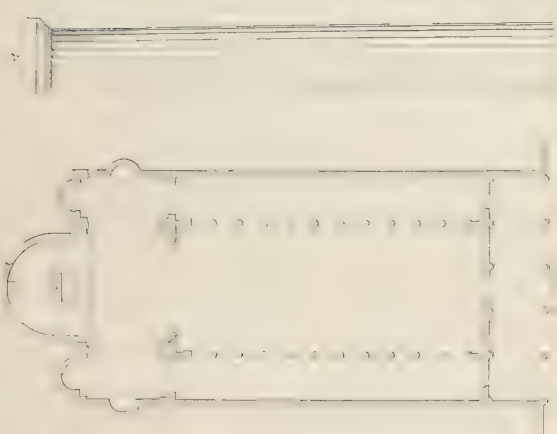
5. Column of the Temple of Theseus, at Athens, six diameters high.

6. Antique Doric column of the Church of St. Peter in chains, eight diameters high; example of the proportion which the Romans gave to the Greek Doric order in the edifices which they erected, such as the Temple of Cori in Italy, and at Athens the portico of the building commonly called the Temple of Augustus. (*Le Roi, Ruines des plus beaux Monumens de la Grèce*, part ii., pl. xv., p. 14.)

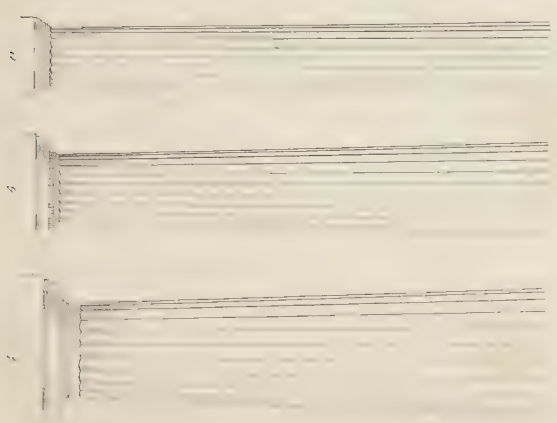
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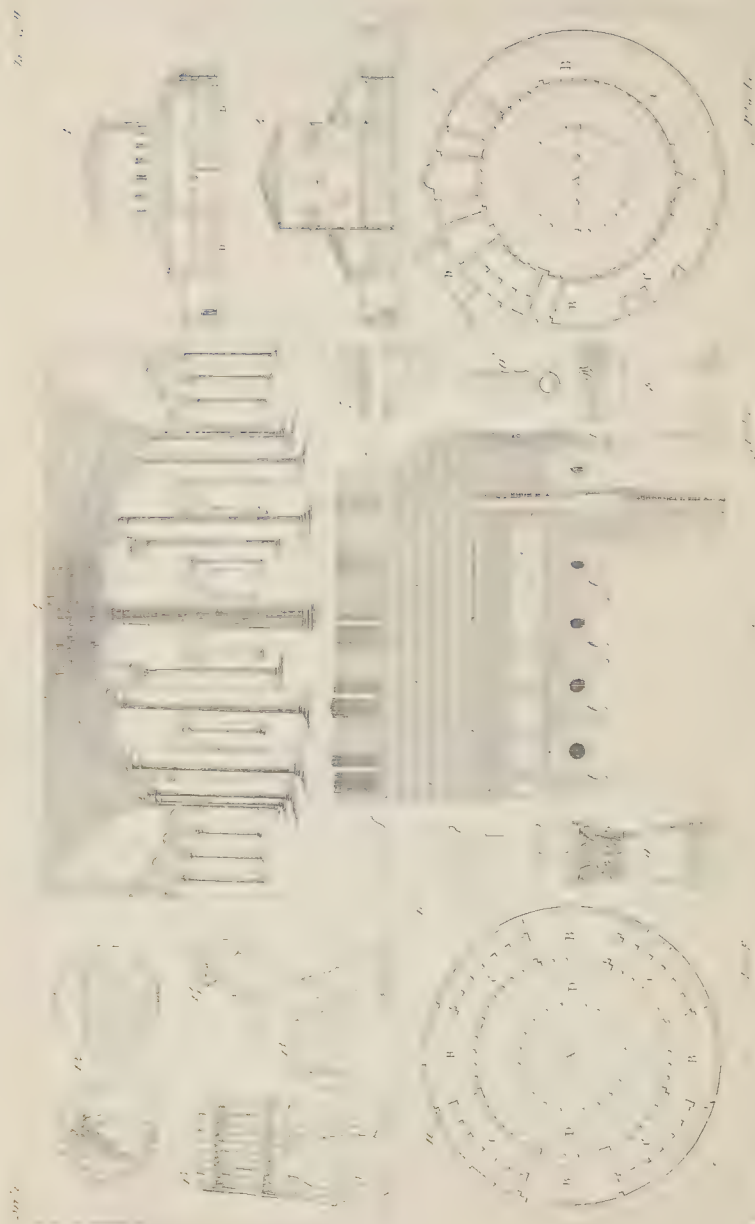
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1. *My whole attention is directed to the*

PLATE XXII.

ST. STEPHEN THE ROUND AT ROME. EXAMPLE OF AN ANTIQUE EDIFICE CONVERTED TO A CHURCH
FIFTH OR SIXTH CENTURY.

1. Plan of the Church of St. Stephen on Mount Coelius at Rome. This edifice, consecrated to the Christian religion by Pope Simplicius I. in the year 470, and decorated by his successors John I. and Felix IV. in the sixth century, has been several times restored, particularly in the twelfth century, under Innocent II., and in the fourteenth century, under Nicholas V. and Innocent VIII.: it is here represented in its present state. The entrance is by the porch D. The parts of the first external enclosure, marked B and C, are now gardens; the remainder is occupied by chapels, sacristies, and other dependencies. The high altar A is in the centre of the edifice. There are above sixty columns, most of them of granite, but of unequal proportions.

2. Section of the church on the line B A B of the plan.

3. Elevation of the exterior on the line B C B of the plan. Above the arches supported by the columns, at D D, may be seen the remains of the vaulting which formerly covered this portion of the enclosure, shown more clearly at No. 5.

4. Perspective view of the interior.

5. Detail of the construction of wall of enclosure B C B on plan. We may remark some capitals of the columns built in with the wall when the edifice was enclosed to form a church. Above the arches are seen the commencement of the vaulting which covered the enclosure: this vault was formed of small vases or tubes of terra cotta.

6. Plan and figure of one of these tubes of terra cotta; it is from six to seven inches long and three inches in diameter—the exterior surface spirally channelled to give greater hold to the mortar. On pl. lxxi. are collected several examples of the different kinds of tubes employed in the ancient edifices; and in the cupola of the Church of St. Vitali at Ravenna we have an example of their use during the decline of art.

7. Cornice and modillions of the upper circular tower in the centre.

8. Base and capital of one of the columns of the interior of the church—an imperfect kind of Ionic.

9. Base and capital of a Corinthian column, more regular, with a cross carved on the impost: this column is seen built in the wall at No. 5.

10. Entablature of the inner range of columns, as seen in the perspective view.

11. General plan of the building, in its original state. The four great divisions marked C were covered, and the divisions marked B uncovered: an appropriate arrangement for a public market, which it is supposed this building formerly was. The second enclosure D D, a covered gallery for the purchasers, and, at the same time, a vestibule to the circular temple A, where there was probably a statue of Faunus, Bacchus, or the Emperor Claudius.

12. Medal of Nero, which strengthens the opinion that this edifice was a public market; the reverse of the medal shows a building of a double range of porticos, surmounted by a dome. The building is approached by steps, on the border of which are carved two fish, shown more in detail at No. 13; in the centre a statue of Neptune, No. 14; and round the medal the inscription *MAC. AVG. S. C.*, *Macellum Augusti senatus consulto*.

13. Details of steps referred to above.

14. Statue of Neptune in the centre of the medal.

15. Lower part of an imperial statue found in the enclosure of this edifice, supposed to be of the Emperor Claudius. At pl. xvii. of the section Painting, vol. iii., No. 5, is given an ancient painting in mosaic, from one of the chapels of this church.

PLATE XXIII.

CHURCH OF ST. VITALI AT RAVENNA, BUILT UNDER THE REIGN OF JUSTINIAN. AND FROM DRAWINGS
BROUGHT FROM THE EAST. SIXTH CENTURY

1. Plan of the Church of St. Vitali; its form octagon within and without; the vestibule A is perpendicular to one of the angles; the entrance is at B, the choir at C; the paving of the centre is a modern work in precious marbles; most of the surrounding chapels are posterior to the foundation of the church.

2. Transverse section on the line B C of the plan; at the angles are eight large pillars which support the dome, and between them seven semicircular niches, pierced with a double range of columns. The dome is a circle inscribed in a regular octagon, small arches at the angles serving as pendentives. Further details of the construction of the dome are given in the following numbers, and also at pl. lxxi., No. 54, and pl. lxvii., No. 5. At C is the choir, the walls and ceilings of which are adorned with paintings in mosaic, given at pl. xvi., Nos. 8, 10, and 12 of the section of Painting, vol. iii.

3. Section on a larger scale of the cupola, showing its construction; the lower part A A of the vault, from the springing to the summit of the arches, of about twelve feet high, is constructed of ranges of vases of terra cotta, in the form shown No. 6; these vases are placed perpendicularly one over the other, the point of the upper in the mouth of the lower; the remainder of the dome is constructed with small tubes of terra cotta, shown No. 5, placed almost horizontally, one within the other, and forming a spiral line from the base to the summit; these are also strengthened by another line of the same tubes, as well as several layers of the vases placed upright; the inside and the outside are covered with mortar.

4. Plan of the dome, showing the spiral line of the tubes.

5. Two of the terra cotta tubes, seven inches long, and two inches diameter; they very much resemble those of St. Stephen the round.

6. Vases of terra cotta used at A B, twenty-two inches high, and eight inches diameter.

This mode of construction is not peculiar to the Church of St. Vitali at Ravenna; it may also be seen at the ancient baptistry of the cathedral, and at the much more modern church, S^a Maria in porto.

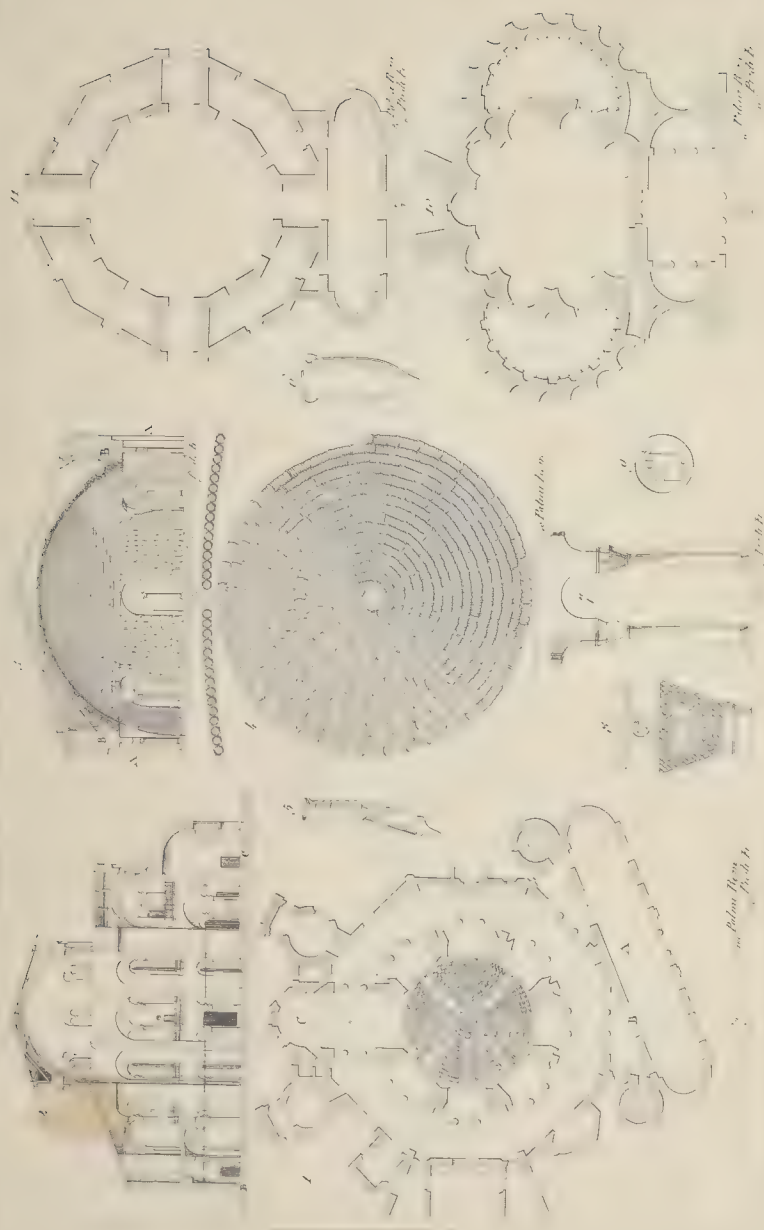
7. Columns of the semicircular niches, the dotted line shows the level of the present ground; these columns are also given in their chronological order, pl. lxviii., Nos. 8, 9, 10.

8. Detail of one of the capitals of the column shown in the preceding number; the capitals of the columns of this church are very varied; two others may be seen in pl. lxix., Nos. 14 and 15.

9. Monogram carved on the impost of the capital, No. 8. There are several monograms of this kind in different parts of the church, in which may be recognised the names of Narses, Justinian, Neo, bishop of Ravenna, Julian, treasurer of the Empire, to whom is attributed the construction of the church, and others mentioned by Montfaucon, in his *Diarium Italicum*, cap. vii.

10. Plan of an edifice, commonly called the temple of Minerva medica, at Rome.

11. Plan of an ancient edifice, in form a dodecagon, still seen at Canosa, in the province of Trani, of the kingdom of Naples; it is the antique Canusium. This plan, as also that of the preceding numbers, are here compared with that of St. Vitali, the analogy to which is apparent.



Chiesa di San Carlo in Palermo, fornita con il nome di Santissimo, e in disegno per conto dell'Arch. di Palermo.

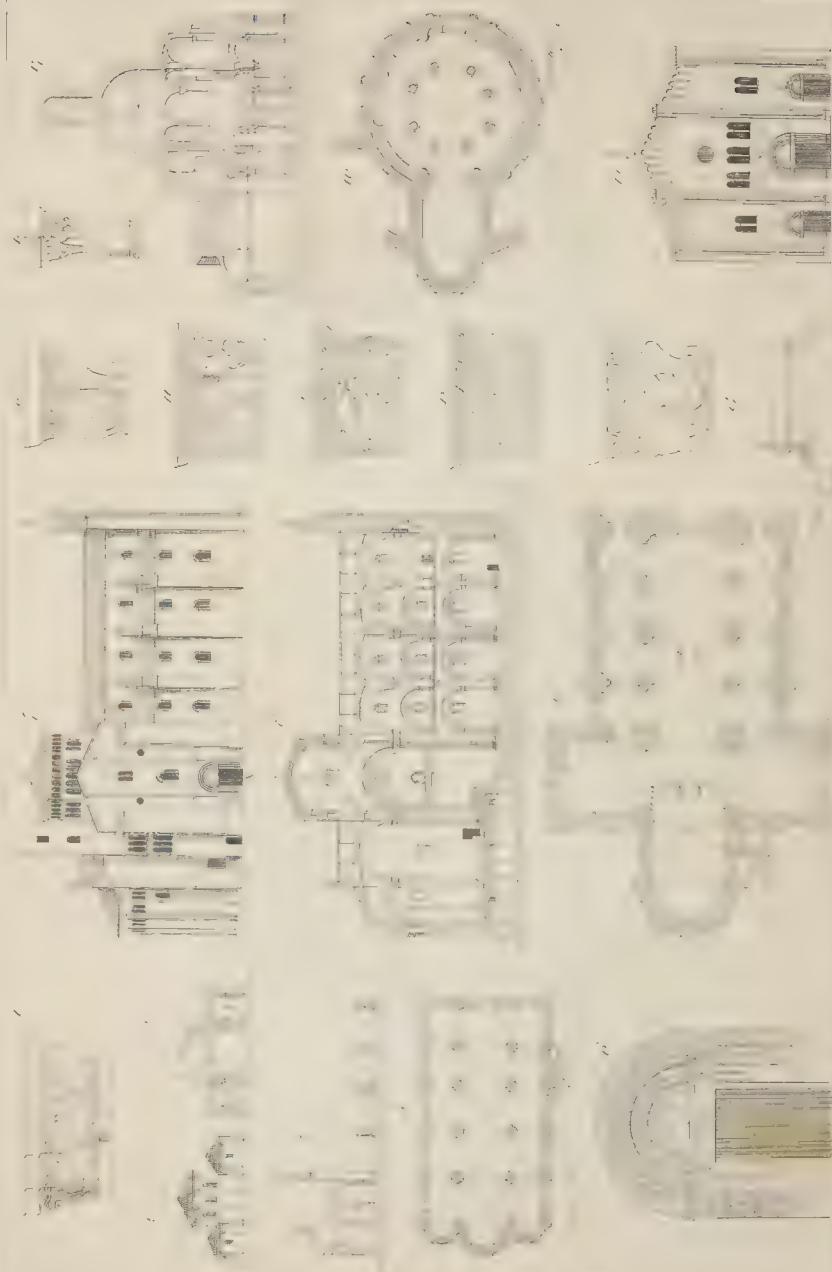


PLATE XXIV.

FORM OF THE CHURCHES AND STYLE OF THE ARCHITECTURE IN ITALY, DURING THE REIGN OF THE LOMBARDS.
SIXTH, SEVENTH, AND EIGHTH CENTURIES.

1. One of the capitals of the interior pillars of the Church of St. Julia, near Bergamo, also given in chronological order, pl. lxix, No. 17.
2. Elevation of the end of the church, showing the terminations of the nave and side aisles.
3. Transverse section, showing the interior of the apsis which terminate the nave and side aisles.
4. Longitudinal section, showing what remains of the nave of the church.
5. Plan of the Church of St. Julia.
6. Drawing, at large, of the doorway of the Church of St. Michael at Pavia, marked A, No. 7.
7. Elevation of the Church of St. Michael.
8. Section of the same; the construction of the doorway is worthy of remark, as also the subterranean church under the choir.
9. Plan of the Church of St. Michael.
10. Capital from the interior of the Church of St. Michael, with eagles at the angles.
11. Another capital from the same; a figure of a saint embracing two palm trees.
12. Another capital with Adam and Eve, and the Serpent.
13. Another capital with foliage.
14. Another capital and base from the same.
15. Façade of the Church of St. Michael; it is remarkable for the coupled columns, and for the small arched gallery within the thickness of the wall parallel with the line of roof, which are features in the architecture of the period, and observed also in St. John in borgo of Pavia, engraved pl. lxiv., No. 6. On the lower part of this façade are friezes in bas-relief, one of which, representing the Annunciation of the Virgin, is engraved in the section of Sculpture, vol. ii., pl. xxvi., No. 5.
16. Plan of the Church of St. Thomas in limine at Bergamo, constructed by order of the Lombard kings.
17. Longitudinal section of the same.
18. One of the capitals from the interior of the church, with its base. On the four angles of the capital are an eagle, an ox, and the other symbols of the Evangelists.

PLATE XXV.

IMPROVED STATE OF ARCHITECTURE IN ITALY UNDER CHARLEMAGNE IN THE NINTH, AND THE PISANS IN THE TENTH AND ELEVENTH CENTURIES.

EIGHTH CENTURY

1. Longitudinal section of the Church of St. Peter in chains, Rome, as reconstructed on its original plan, by Adrian I.; eighth century.
2. Plan of the same.
3. Side elevation of the Church of St. Vincent and Anastasius at the three fountains near Rome, outside the gate of St. Paul. According to Ciampini (*Vetera Monumenta*, vol. i., p. 72), this church was rebuilt by Pope Leo III., under the reign of Charlemagne in the eighth century. The façade is given in its chronological order, pl. lxiv., No. 16.
4. Longitudinal section of the Church of Sts. Vincent and Anastasius; the detail of one of the arches of the nave is given at pl. lxv., No. 15.
5. Plan of the same; the construction of the walls is given at pl. lxxi., No. 21.
6. Longitudinal section of the Church of St. John a porta latina, at Rome, reconstructed by Adrian I. in the eighth century; one of the columns of the nave is given at pl. lxxviii., No. 13.
7. General plan of the church.

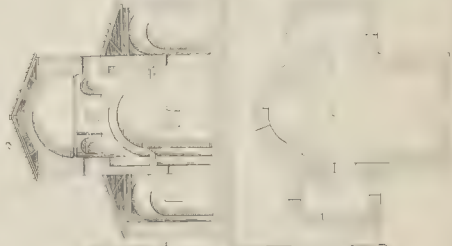
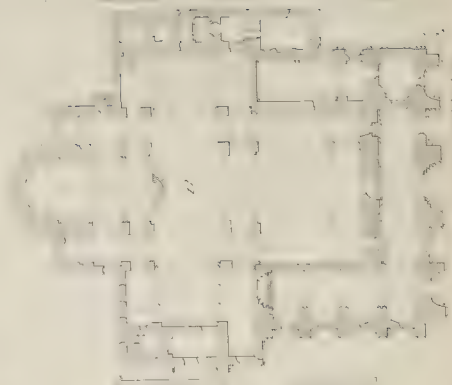
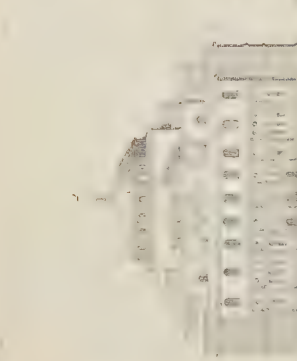
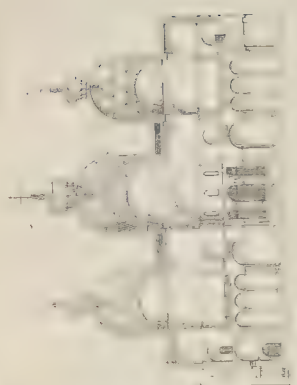
NINTH CENTURY

8. Longitudinal section of the Church of the Apostles, Florence, built by order of Charlemagne in the ninth century.
9. Plan of the same; it resembles the Church of St. Michael in Saxia at Rome, engraved at No. 13. Vasari cites this church as an example of the momentary amelioration which Architecture received at that period; and he adds, that at the revival of Architecture the celebrated Brunelleschi studied its proportions (Vasari, *Vite de' Pittori*, &c., vol. i., p. 75.) On comparing the Church of the Apostles with the Churches of St. Laurence and of the Holy Ghost, built by Brunelleschi (engraved plates xlvii., xlviii.), a strong analogy may be seen both in plan and elevation.
10. View of the interior of the Basilica in honour of the Virgin, built by Charlemagne at Aix-la-Chapelle, 802, and consecrated by Pope Leo III. in person. (Ciampini, *Vetera Monumenta*, vol. ii., c. xxii., p. 129.) The roof is ornamented with paintings in mosaic, part of which are given at pl. xvii. of the section of Painting, No. 12.
11. Elevation of the basilica.
12. Plan of the same; in its octagonal form a resemblance may be traced to St. Vitali of Ravenna.
13. Plan of St. Michael in Saxia at Rome, built in the ninth century by Charlemagne; in form and arrangement it much resembles the Church of the Apostles at Florence.
14. Plan of the Church of St. Cecilia in Trastevere, at Rome, reconstructed in the ninth century, in 817, by Pope Pascal I. In plate xvii. of the section of Painting, vol. iii., is given the painting in mosaic which ornaments the semi-dome of the apsis of this church.
15. One of the capitals of the nave of the Cathedral of Pola in Istria; ninth century: this capital was probably taken from some ancient building.
16. Another capital from the same nave, repeated in its chronological order, pl. lxix., No. 20. Nos. 21 and 22 of the same plate are also capitals taken from this church.
17. Transverse section of the Cathedral of Pola.
18. Longitudinal section of the same; the columns are antique, and the arches are peculiar in form, as may be seen at pl. lxxv., No. 14. One of the columns is also given, pl. lxxviii., No. 17.

19. Plan of the same. An inscription, formerly over the principal door, and now on the right external wall of the church, gives the date of the construction of this church, 857.

ELEVENTH CENTURY

20. Plan of the Church of St. Miniato al monte near Florence, rebuilt at the commencement of the eleventh century, in the year 1013, by Bishop Hildebrand, and under the reign of the Emperor St. Henry.
21. Details of one of the transparent marble slabs of the five large windows of the apsis of this church used in the place of glass. This marble is a kind of violet Breccia, the white parts only being perfectly transparent, the violet parts opaque. Targioni imagined it to be the *phengites* of Pliny. These slabs are in a single piece, ten feet high, two and a half feet wide, and several inches thick; they are fixed, not made to open. It appears that formerly the three small windows of the same were furnished with similar slabs, as also the two large arcades now walled up, which are seen between the three entrance doors of the façade of the church, No. 28. The cathedral of the island of Torcello has also windows of this kind, one of which is shown at No. 30. This manner of lighting the sacred edifices, a great many examples of which still exist in the ancient churches of Tuscany, and in still greater numbers in the East, was probably imitated from the antique.
22. Profile of the entablature round the choir and apsis, above the arcades shown in section No. 27.
23. Longitudinal section with the *Confession* under the choir.
24. Base and capital from the interior of this church, and which may be seen pl. lxix., No. 30. Most of these capitals are unequal, and appear to be taken from more ancient buildings; some of them are antique, and amongst those of the choir is a very fine composite capital.
25. Portion of the cornice round the upper part of the façade, No. 28.
26. Plan of the subterranean church, or *Confession*, under the choir of St. Miniato: it is supported by a number of small columns which appear to be antique.
27. Transverse section of the church. The semi-dome of the apsis is adorned with paintings in mosaic, amongst them a head of the saviour, engraved pl. xviii., No. 3, in the section of Painting, vol. iii.
28. Façade of St. Miniato engraved on a larger scale, pl. lxiv., No. 11. The decorations of the façade, of the interior of this church, and above all of the apsis, very sensibly resemble the Church of the Apostles at Florence, Nos. 8 and 9, and the baptistry of St. John of the same city, the façade of which is engraved pl. lxiii., No. 6.
29. Longitudinal section of the Cathedral of Torcello, one of the islands of the lagunes of Venice: it was rebuilt at the commencement of the ninth century by Orso, son of Doge Pietro Orseolo. One of the columns is engraved on a larger scale, pl. lxviii., No. 16.
30. Detail of one of the windows of alabaster or transparent marble from the window of the Cathedral at Torcello, forming at the same time windows and shutters; windows of the same kind as those of St. Miniato, before described No. 21, which were fixed, in consequence of their great size, whilst these, being smaller, have been mounted on hinges to open and shut.
31. Plan of the Cathedral of Torcello. The arrangement of this plan recalls those of the primitive churches: eighteen



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PLATE XXV.—(CONTINUED.)

columns of Greek marble divided it into three naves, each terminated by an apsis, the centre forming the presbytery, surrounded by semicircular rows of steps the seats for the priests; the pavement is in mosaic; the baptistery is situated in front of the principal entrance to the church, separated simply by a vestibule common to the two buildings.

32. Longitudinal section of the Cathedral of Pisa, erected in the eleventh century. Details at large of a base and capital from this cathedral may be seen at pl. lxix, No. 29; and a column, pl. lxviii., No. 23; and a cupola, pl. lxvii., No. 8.

33. Plan of the Cathedral of Pisa, work of Buschetto a Greek architect, in the disposition of which the first dawn of a revival of art in these countries is seen: the façade is engraved pl. lxiv., No. 10.

34. General view of the Cathedral of Pisa, the leaning tower, and the baptistery, all works of the twelfth century. In the background is seen part of the Campo Santo, a work of the thirteenth century. The baptistery is given more at large pl. lxiii., No. 20. On the history of these works consult "Pisa Illustrata nelle arte del disegno, da Alexandro da Marrona patrizio Pisano in 8vo., 3 vols.; Pisa, 1787, 1792, 1793, e il compendio 1798."

35. Plan of the Church of St. Ciriaco, Cathedral of Ancona, built at the end of the tenth or commencement of the eleventh century. The plan, in form of a Greek cross, with a cupola in the centre, offers an analogy with St. Sophia of

Constantinople and St. Mark of Venice, engraved in the following plate.

36. Transverse section of the church across the transepts, and through the lower chapels on each side. The columns are of the stone of the county: drawn at large, pl. lxviii., No. 21, and the bases and capitals, pl. lxix., No. 28.

37. Side elevation of the Church of St. Ciriaco.

38. Development of one of the pendentives of the cupola: this cupola is given pl. lxvii., No. 10.

39. Detail of the roof.

40. Plan of the Church of St. Paul at Pistoia in Tuscany; eleventh century.

TWELFTH CENTURY.

41. Plan of the Church of St. Andrea at Pistoia, twelfth century. On pl. xxvii., No. 1 of the section Sculpture, vol. ii., is a bas-relief taken from this church, representing the Adoration of the Magi.

GREEK CHURCHES.

42. Plan of the Greek Church of St. Nicholas in the island of Samos, from Pococke's Description of the East; London, 1743, vol. ii., pl. lxi.

43. Plan of the Church of St. Mary of the five towers, at San Germano, at the foot of Mount Cassino; eighth century.

44. Elevation of the apsis of St. Mary of the five towers.

45. Plan of the Church of St. Anne at Nicæa in Asia Minor, in the eighth century, at the epoch of the second council held in this city. (Pococke, *Ibid.*, vol. ii., pl. lx.)

PLATE XXVI.

THE CHURCH OF ST. SOPHIA AT CONSTANTINOPLE, ST. MARO AND OTHER CHURCHES AT VENICE, IN THE MODERN GREEK STYLE. TENTH AND ELEVENTH CENTURIES.

1. Plan of the Church of St. Sophia, erected in the sixth century, by the Emperor Justinian.

2. Elevation of St. Sophia; the perspective view of the interior is given, No. 13, on the following plate; and plan and section of the cupola, pl. lxvii., No. 4; and a base and capital, pl. lxix., Nos. 9 and 10.

3. Plan of the Church of S^{ra} Fosca at Torcello, one of the islands of the lagunes of Venice. On three sides it is surrounded by a portico, with arches on columns, some of which are round, and the others octagon on plan.

4. Transverse section of the church and portico.

5. Elevation of the same.

6. Base and capital from this church, drawn at large, pl. lxix., No. 23.

7. Small cornice over the column in the interior of S^{ra} Fosca.

8. Plan of the Church of St. Catherine on the island of this name, one of those of the Port of Pola in Istria.

9. Transverse section of the Church of St. Catherine, through the two side chapels.

10. Front elevation of the church.

11. Small frieze, coarsely executed over the entrance door; see elevation.

12. Impost, in the interior of the church, of better style and execution, from which we may presume it was taken from some ancient edifice.

13. Plan of the Church of St. Mark, at Venice, erected in the tenth century, under the Doge Oscolo I.

14. Transverse section of St. Mark. The cupola is reproduced pl. lxvii., No. 7; the bases and capitals of the two orders of the interior, pl. lxix., Nos. 24 and 25.

PLATE XXVII.

GENERAL VIEW OF THE DECLINE OF ARCHITECTURE IN THE EAST.

1. Plan and section of the portico of the Temple of the Sun at Palmyra; this edifice, built in the third century under Aurelian or Diocletian, marks the commencement of the decline of art in the east. (*The Ruins of Palmyra*; London, 1753, pl. vi.)

2. Details of the principal doorway.

3. Half the plan of another building at Palmyra, supposed to have been built by Diocletian. (*Ibid.*, pl. xlv.)

4. Plan of the church of the Monastery of Mount Sinai, built by orders of Constantine, or St. Helena his mother. (*Pococke's Travels in the East*, vol. i., pl. lvi.)

5. Plan of the Church of Bethlehem, dedicated to the Virgin by St. Helena. (Bernardo Amico, *Trattato de' sacri edificij di Terra Santa*; Firenze, 1620, pl. iii.)

6. The burnt column, erected at Constantinople by Constantine, near the forum bearing his name. It is formed of eight blocks of porphyry, and the joints covered by bands of laurel leaves, in bronze.

7. Great cisterns, constructed by Constantine, near the Church of St. Sophia, 336 feet long, 182 wide; the walls and vaulting are in brick, and well preserved, the latter supported on 336 marble columns, in twelve rows in breadth, and 28 in length. See *Lettres sur la Grèce, l'Hellas, et Constantinople*, in 8vo.; Paris, 1811.

8. Triumphal arch, in ruins, at Salonica, formerly Thessalonica, erected in honour of Constantine, above one of the bas-reliefs on the piers.

9. One of the gates of Constantinople, called the Golden Gate, built under the reign of Theodosius. (Comidas, *Descrizione topografica di Costantinopoli*, pl. xii., p. 35.)

10. View of an edifice taken from a bas-relief on the Theodosian column at Constantinople, which exhibits the style of architecture prevalent in the Grecian countries during the fourth century.

11. Antique column of granite at Constantinople, near the mosque of Mahomet II., supposed to be erected in honour of the Emperor Marcian. (Spon, *Voyage au Levant*, vol. i., p. 225.)

12. Plan of St. Sophia, Constantinople, erected by the Emperor Justinian in the sixth century.

13. View of the interior; one of the columns is drawn at large, pl. lxxviii., No. 6.

14. Plan of a Greek Basilica, taken from the work Gothofredi Voigtii, *Thysiasierologia, sive de altaribus veterum Christianorum*; Hamburgh, 1709, chap. xiii., p. 326.

This plan was imagined by the author of the above-mentioned work to exhibit the distribution of the early Greek churches; we see the porticos, the nave and side aisles, the presbytery, the

tribune, and all those parts which in the first ages of Christianity, and before the separating of the two churches, was the general form of all Christian temples.

15. Circular prison, from a painting in a manuscript at the Vatican, under the title of *Menologe grec*, No. 1613. Some paintings from this manuscript, which is of the ninth or tenth century, are engraved in section of Painting, pl. xxxi., xxxii., and xxxiii.; the whole has been published at Urbino, in 1727, in 8 vols. fol.

16. Portion of a portico from the same manuscript, vol. i., p. 106.

17. Plan of the aqueduct at Burgos, three miles from Constantinople, the work of the Greek Emperors; it is 107 feet high, and 120 French toises long.

18. Transverse section through the piers of the aqueduct.

19. Another through the arches. For further description of this aqueduct, see *Lettres sur la Grèce*, by M. Guys; Paris, 1783, 4 vols. in 8vo., vol. ii., p. 6.

20. Plan of a Coptic church, from Pococke's *Description of the East*, &c., vol. i., pl. lxxi., p. 246.

21. View of the exterior of a Greek church, with a cemetery attached, taken from the Greek *Menologe* above mentioned, No. 15.

22. Interior of the chapel of Godefroi de Bouillon, chief of the first crusade, in the Church of the Holy Sepulchre at Jerusalem. (Amico, *De' sacri edificij di Terra Santa*, pl. xxviii., p. 40.)

23. Plan of the same.

24. Views of the exterior of a Greek church, from Drummond's *Travels in the East*, in fol.; London, 1754, pl. vii., p. 279.

25. Remains of a castle belonging to the order of St. John of Jerusalem, from the same work, p. 272.

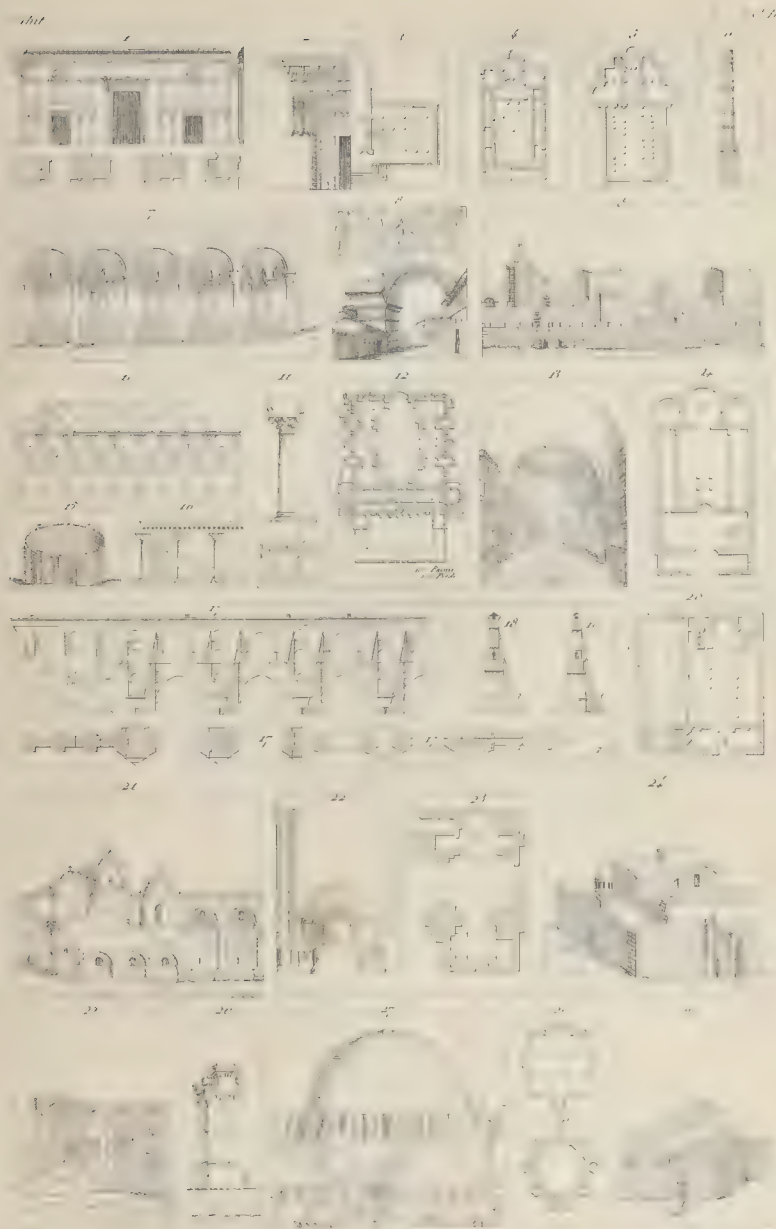
26. Tower, erected at Rhodes, by the Knights of St. John of Jerusalem, in the fifteenth century, and since restored by the Turks. (*Voyage pittoresque de la Grèce*, par M. de Choiseul-Gouffier, vol. i., pl. lxiii.)

27. Mosque of Mahomet II. at Constantinople. (Comidas, *Descrizione topografica di Costantinopoli*.)

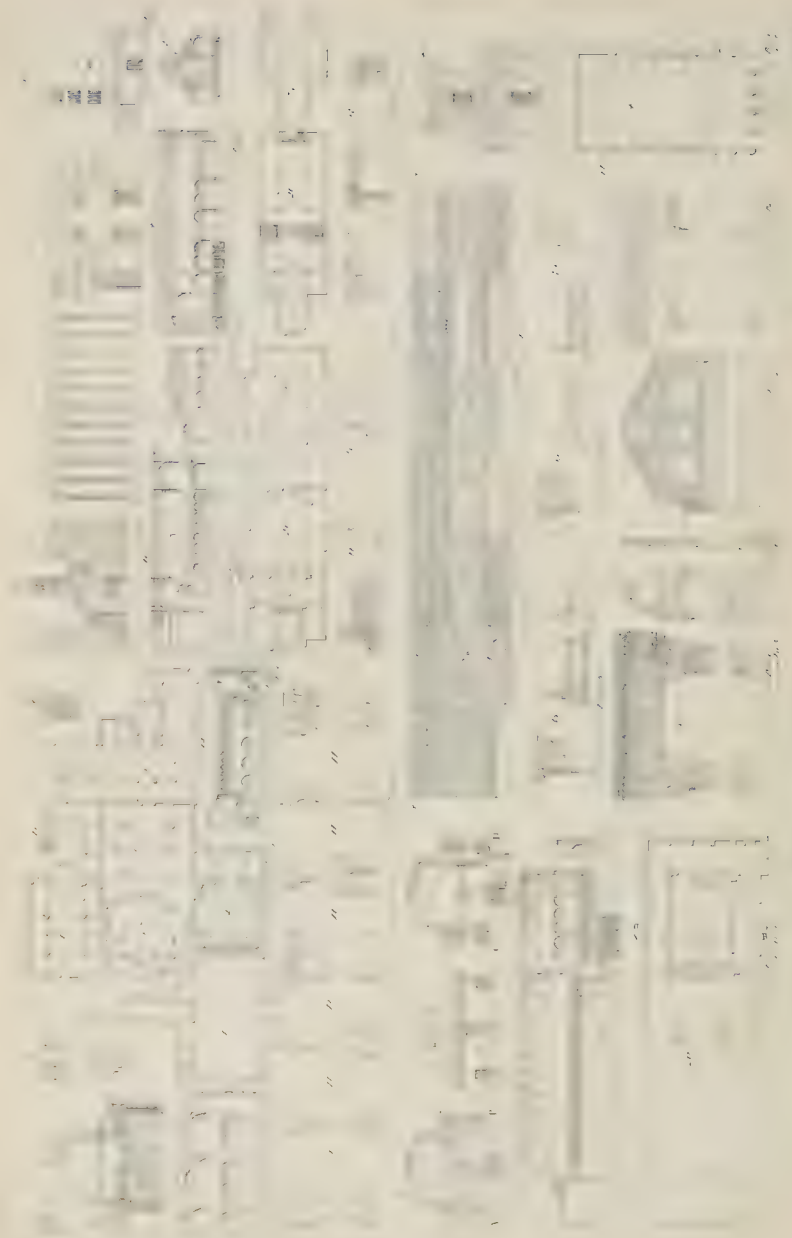
28. Armenian church of the monastery of the three churches at Erivan, capital of the Persian Armenia. (Chardin, *Voyage en Perse*; Amsterdam, 1735, vol. i., p. 214.)

29. Plan of a castle built at Alexandretta, by Godefroi de Bouillon. (Drummond's *Travels in the East*, p. 123.)

30. Exterior view of the Greek Church of St. John, converted to a mosque at Thyatira, ancient city of Lydia. (Wheler, vol. i., book iii., p. 251.)



Quadro generale della disposizione dell'Abbatte, nelle parti che restano



View and plan of church in the town of ...

PLATE XXVIII.

LOWEST DEGREE OF THE DECLINE OF ARCHITECTURE IN ITALY. THIRTEENTH CENTURY.

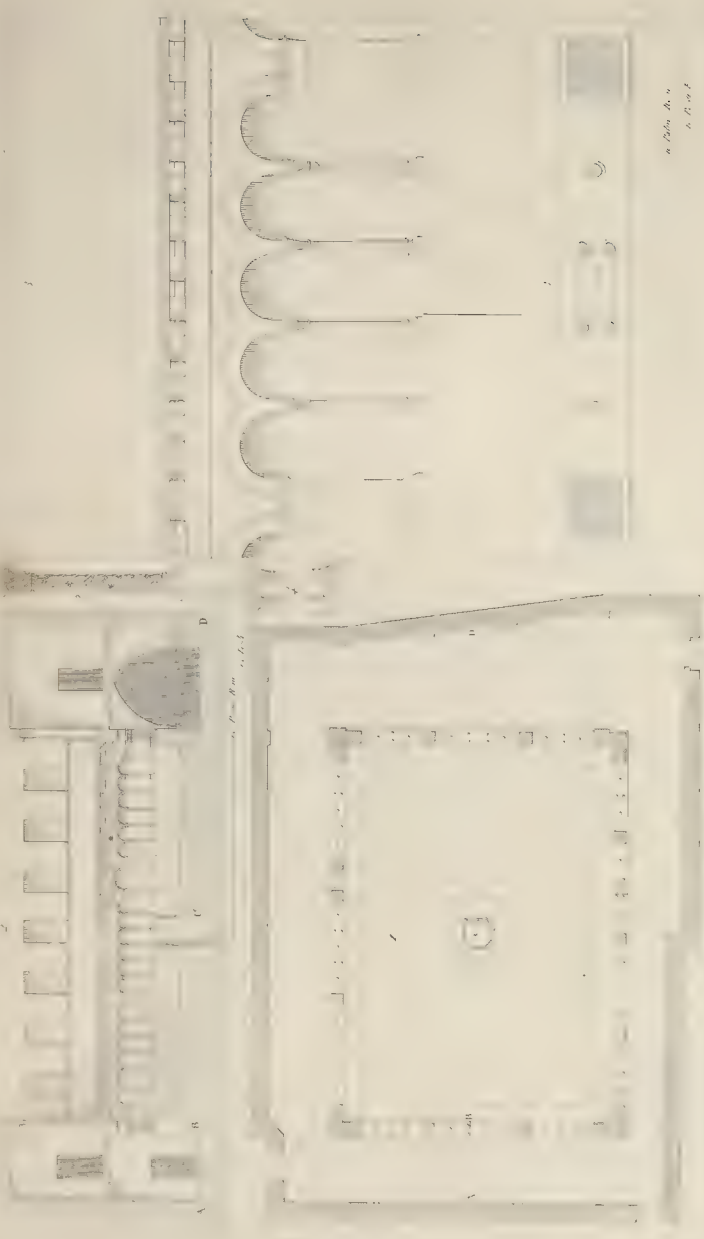
1. The six churches of which the plans are here given, Nos. 1 to 6, are thus grouped at Bologna, under the title of St. Stephen, the church No. 1, however, being more particularly dedicated to that saint.
2. Subterranean Church of S. Lorenzo, beneath that of St. Stephen, and serving as the *Confession*.
3. Church of the Holy Sepulchre; according to tradition the Baptistry of St. Peter and St. Paul, No. 6, the first cathedral built at Bologna.
4. Another church, called the Court of Pilate; in the centre is a large marble basin, engraved No. 13.
5. Church of the Trinity.
6. Church of St. Peter and St. Paul.
7. Plan and detail of a capital of one of the four principal pillars of the Church of St. Peter and St. Paul.
8. Another capital from one of the columns of the nave of the same church.
9. Transverse section of the Church of the Holy Sepulchre; two of the figures of the four Evangelists, which ornament the pulpit in this church, are given in pl. xxvi., No. 36, of the section of Sculpture.
10. Longitudinal section of the Church of St. Peter and St. Paul.
11. Bases and capitals from the cloisters of St. Stephen in Bologna.
12. Section of St. Stephen in Bologna.
13. Large vase in marble, called the basin of Pilate; from an inscription upon it, it would appear to be of the time of Luitprand, king of the Lombards, in the eighth century.
14. Capital of the Ionic order, from the Church of the Trinity.
15. View of the three columns of Mars the avenger at Rome, above them the tower of a monastery.
16. Side view of the peristyle of the Basilica of Antoninus at Rome, now the custom-house.
17. Detail of the pilasters, capitals, and entablature added to this peristyle by Fontana, in 1695, under Innocent XII, when this ancient building was converted to a custom-house.
18. View of the small arch of Septimius Severus, built in the portico of the Church of St. George in velabro.
19. Transverse section of the Church of St. Bartholomew all'isola at Rome.
20. Plan of the same.
21. Three bases from the same, one of which is antique, enriched with ornaments.
22. Plan of the Church of St. Peter in castello at Verona.
23. Longitudinal section of the same.
24. Section of the Basilica of St. Zenon at Verona.
25. Transverse section of the same.
26. Plan of the same.
27. Plan of the subterranean church under the choir.
28. Bases and capitals from the same church; on pl. lxi., Nos. 26 and 27, are other bases and capitals from the same church.
29. Plan of the Basilica of S. Lorenzo outside the walls of Rome. Constantine is generally regarded as the founder of this church, but it has been successively augmented and restored by the Popes Sixtus III., Pelagius II., Adrian I., and Honorius III.; and in the year 1475 by Nicholas V. with the assistance of Bernardo Rossellini. (Ciampini, *Vetera Monumenta*, vol. i., p. 13 and 29; and vol. iii., p. 111 and following.)
30. Longitudinal section of the Basilica of S. Lorenzo; the choir was rebuilt in the eighth century by Adrian I., and is adorned in the lower part with some fine fluted columns, with Corinthian or composite capitals, and fragments of entablature, taken from different antique edifices; the nave is a later work, and appears to have been added by Honorius III., in the thirteenth century.
31. Transverse section on the line A B of plan 29; at the point A may be remarked a kind of well, to disengage one of the columns of the choir, which are concealed by the construction of the small subterranean church or *Confession* of the time of Honorius.
32. Entrance façade of the same church, showing the portico which was added, as well as the nave, by Honorius III., in the thirteenth century; it is supported by six antique fluted columns, four of which are Greek marble, and two of the marble called Bigio; the walls are adorned with ancient fresco paintings, given in the section of Painting, pl. xviii., Nos. 10 and 11; this façade is also reproduced in its chronological place, pl. lxiv., No. 15; it may also be seen engraved in Ciampini, vol. i., pl. xvi., p. 29.
33. Transverse section, looking towards the entrance.
34. Fragments of architraves, friezes, and cornices, richly sculptured, which have been taken from different antique edifices, and placed without order one after the other to form the entablature over the columns round the choir.
35. Bases and capitals from the same church, as varied in their ornaments as their proportions; some are antique.
36. One of the inter-columniations from the choir at A D on the plan No. 29; the capital of one of the columns is Corinthian, of fine workmanship, the other composite, adorned with trophies in the centre and winged Victories in the angles; the entablature, like that of No. 34, is constructed of antique fragments of great richness.
37. "Ciborium," or tabernacle, in marble, over the high altar; the four columns are of red porphyry.
38. One of the ambons or reading desks, used in the primitive church for reading the Holy Scriptures; at the side a twisted column to hold the paschal candle. (Ciampini, *Ibid*, vol. i., pl. xiii., p. 23.)
39. One of the inter-columniations of the nave; the columns, twenty-two in number, are of granite, chiefly of the Ionic order, but of unequal proportions, as also their bases and capitals; the manner of strengthening the architrave, to support the wall above by low arches from column to column, is worthy of remark.
40. Plan of the Church of S. Lorenzo in miranda, built on the remains of the Temple of Antoninus and Faustina.
41. Elevation of the same.

PLATE XXIX.

MONASTIC EDIFICES, PLANS, ELEVATION, AND DETAILS OF THE MONASTERY OF S^{TA}. SCHOLASTICA,
AT SUBIACO, NEAR ROME. THIRTEENTH CENTURY.

1. General plan of the cloisters of S^{ta} Scholastica, a celebrated abbey of the order of St. Benedict, at Subiaco; the general plan and details of this monastery are given pl. xxxv.
2. Longitudinal section of the cloisters on the line A B C D; in the centre is a cistern, and at E a pointed arch, one of the first executed in Italy.
3. Plan and elevation of a portion of the cloisters.
4. Bases and capitals; also given in their chronological order in plate lxx., No. 20.
5. Detail of one of the columns of this cloister.
6. The inscription at the upper part of the plate is from a cornice from the interior of the cloisters; from it we learn that Cosmas, and his sons Lucas and James, Roman citizens, and skilful masons, executed this work in the time of the Abbot Landi, who, according to an ancient manuscript of this convent, ordered the embellishment of this cloister in 1235.

✱ COSMUS ET FILII IN CENACULO ROMANICO E S. IN MARMORE REPERITUR. OPUS EXPLERUNT ANTONIUS



disegno in un'ora spedito. che sopra l'altare del cenacolo di roma l'anno 1548. fu fatto. 1548.

in Roma. An. 1548.

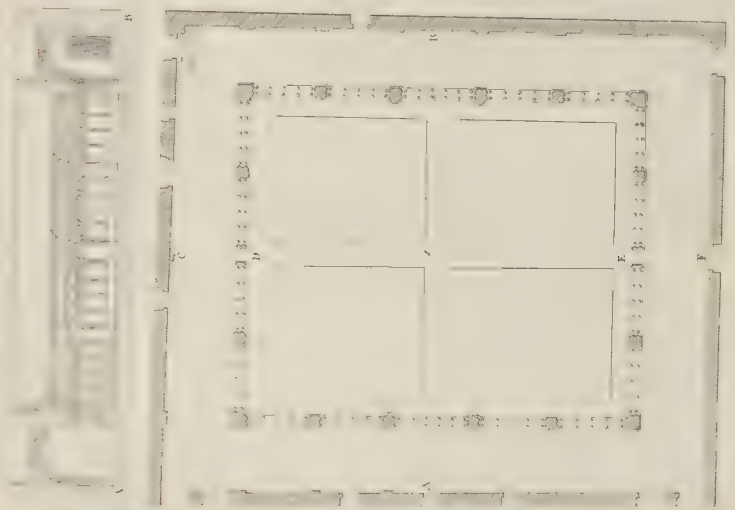


PLATE XXX.

PLANS AND SECTIONS OF THE CLOISTERS OF THE CHURCH OF ST. JOHN LATERAN,
AND OF ST. PAUL OUTSIDE THE WALLS OF ROME.
TWELFTH AND THIRTEENTH CENTURIES.

1. General plan of the cloisters of the Monastery of St. Paul.
2. General section.
3. Plan of the cloisters of the canon's house of St. John Lateran.
4. Section of the same.

These cloisters are so similar in plans and elevation, as well as in the details, that they might be supposed the work of the same architect.

PLATE XXXI.

CLOISTERS OF THE CHURCH OF ST. PAUL OUTSIDE THE WALLS OF ROME; GENERAL SECTIONS AT LARGE,
AND DETAILS OF THE BASES AND CAPITALS OF THE COLUMNS.
TWELFTH AND THIRTEENTH CENTURIES.

1. Longitudinal section, on the line C D E F of the plan of the preceding plate.
2. Section on the line A B of the same plan ; at C are the steps and doorway into the sacristy.
3. Detail of the plinth round the cloisters, shown at E in the general section.
4. Bases and capitals from the same cloisters.

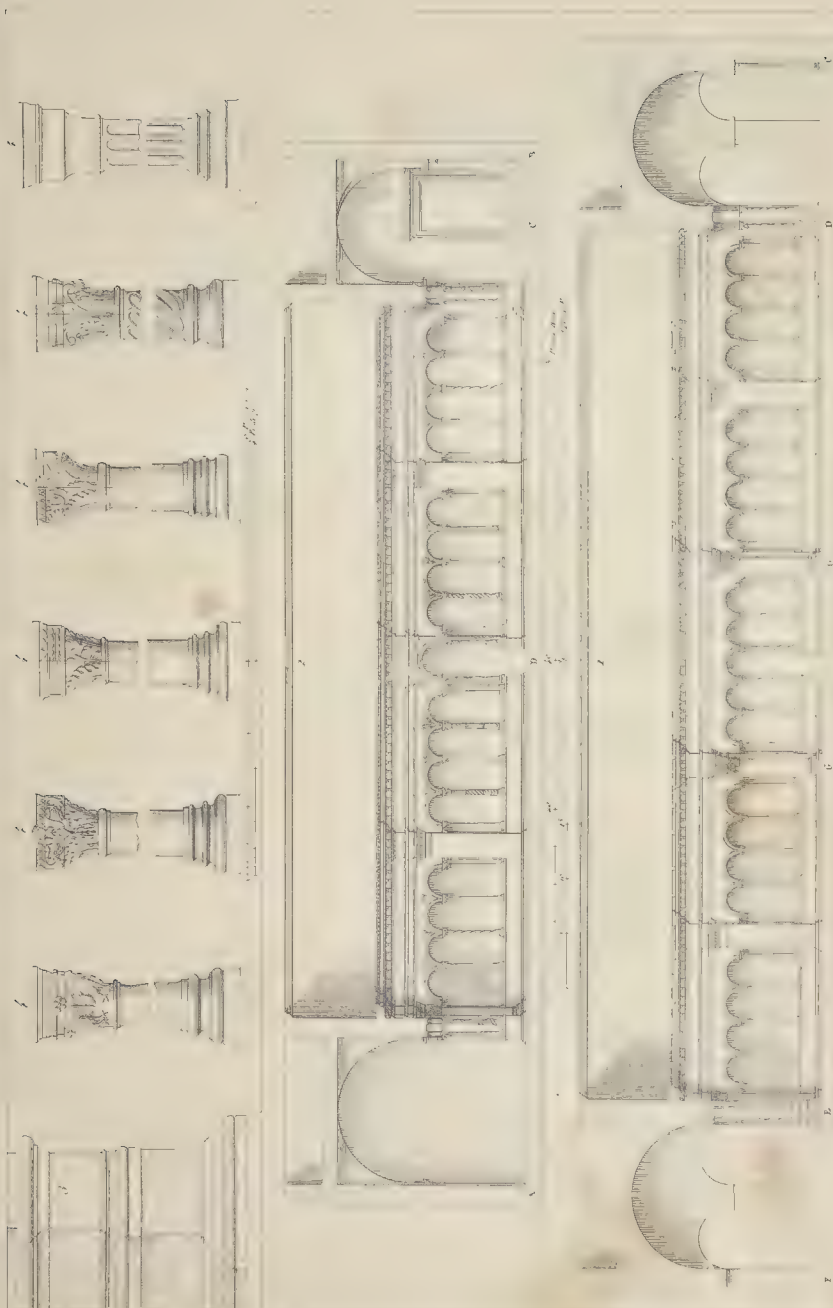


Fig. 1. Columna admodum simplici, sed in se habet ordinem, et in se habet ordinem. Fig. 2. Columna admodum simplici, sed in se habet ordinem, et in se habet ordinem. Fig. 3. Columna admodum simplici, sed in se habet ordinem, et in se habet ordinem. Fig. 4. Columna admodum simplici, sed in se habet ordinem, et in se habet ordinem. Fig. 5. Columna admodum simplici, sed in se habet ordinem, et in se habet ordinem.

Archit.

Fig. 1.

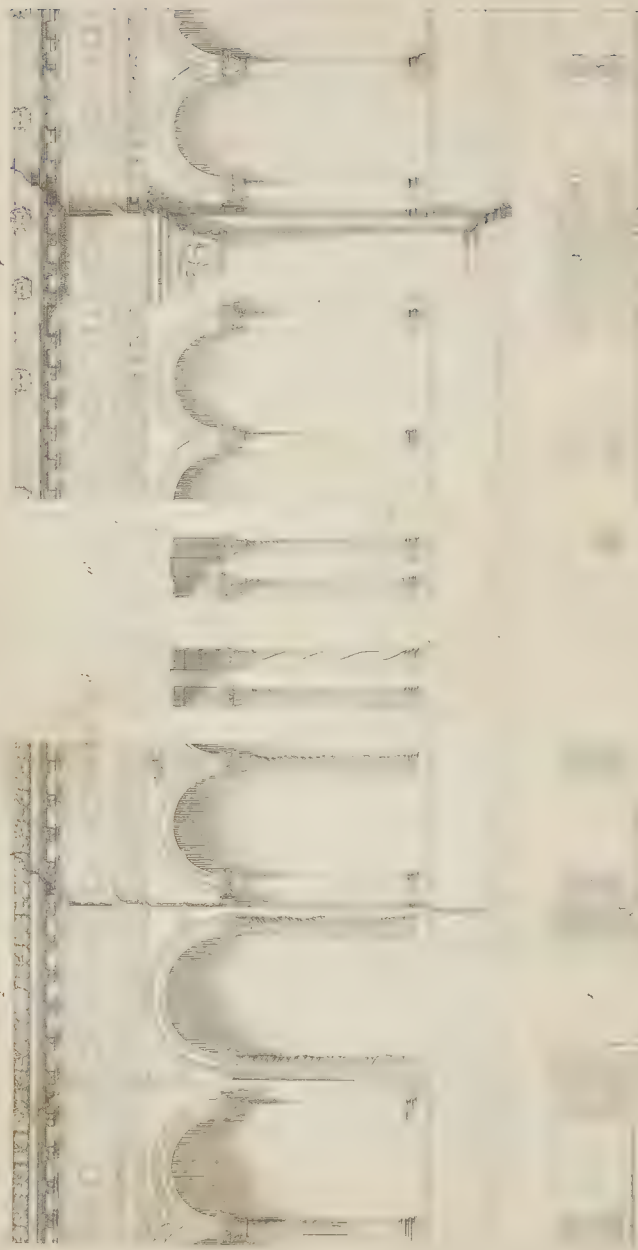


Fig. 2.

View of the building from the interior, showing the arches and the central column.

PLATE XXXII.

CLOISTER OF ST. PAUL OUTSIDE THE WALLS OF ROME; PLANS AND ELEVATIONS AT LARGE OF PORTION
OF THE FAÇADE. TWELFTH AND THIRTEENTH CENTURIES.

1. Plan of one of the principal entrances of the cloister, marked D E on the plan No. 1 of pl. xxx., and xxxi., Nos. 1 and 2.

2. Elevation of the same; the entablature is enriched with a mosaic, the detail of which is seen on the next plate, No. 1.

3. Detail of another portion of this cloister, marked G on the general plan No. 1 of pl. xxx., and No. 1 of xxxi.

4. Elevation of the same; on the architrave is an inscription relative to the period of the construction of this edifice; the detail of the pier is repeated at pl. lxx., No. 21.

5, 6. Section of the arcades, showing the coupled columns; the bases and capitals are also given in their chronological order, pl. lxx., No. 22.

PLATE XXXIII.

CLOISTER OF ST. PAUL. DETAIL OF THE ENTABLATURE ENRICHED WITH MOSAICS; ORNAMENTS
SCULPTURED BETWEEN THE ARCHES. TWELFTH AND THIRTEENTH CENTURIES.

1. Drawing at large of the entablature, No. 2 of the preceding plate, enriched with mosaics in porphyry, serpentine, and other precious materials.

2. Another entablature on the opposite side of the cloister, differing somewhat in the mouldings and compartments of the mosaics.

3. Section of one of the arches over the coupled columns.

4. Arabesque ceiling from the Hall of the Ambassadors of the Alhambra, the general lines of which have some analogy to the form of the mosaics.

5. Figures and ornaments from the spandrls of the arches, as seen on pl. xxxii., No. 2.



Questo è il piano della facciata della chiesa di S. Maria della Pace, come si vede dall'altare, e come si vede dall'altare. M. L. M. L.

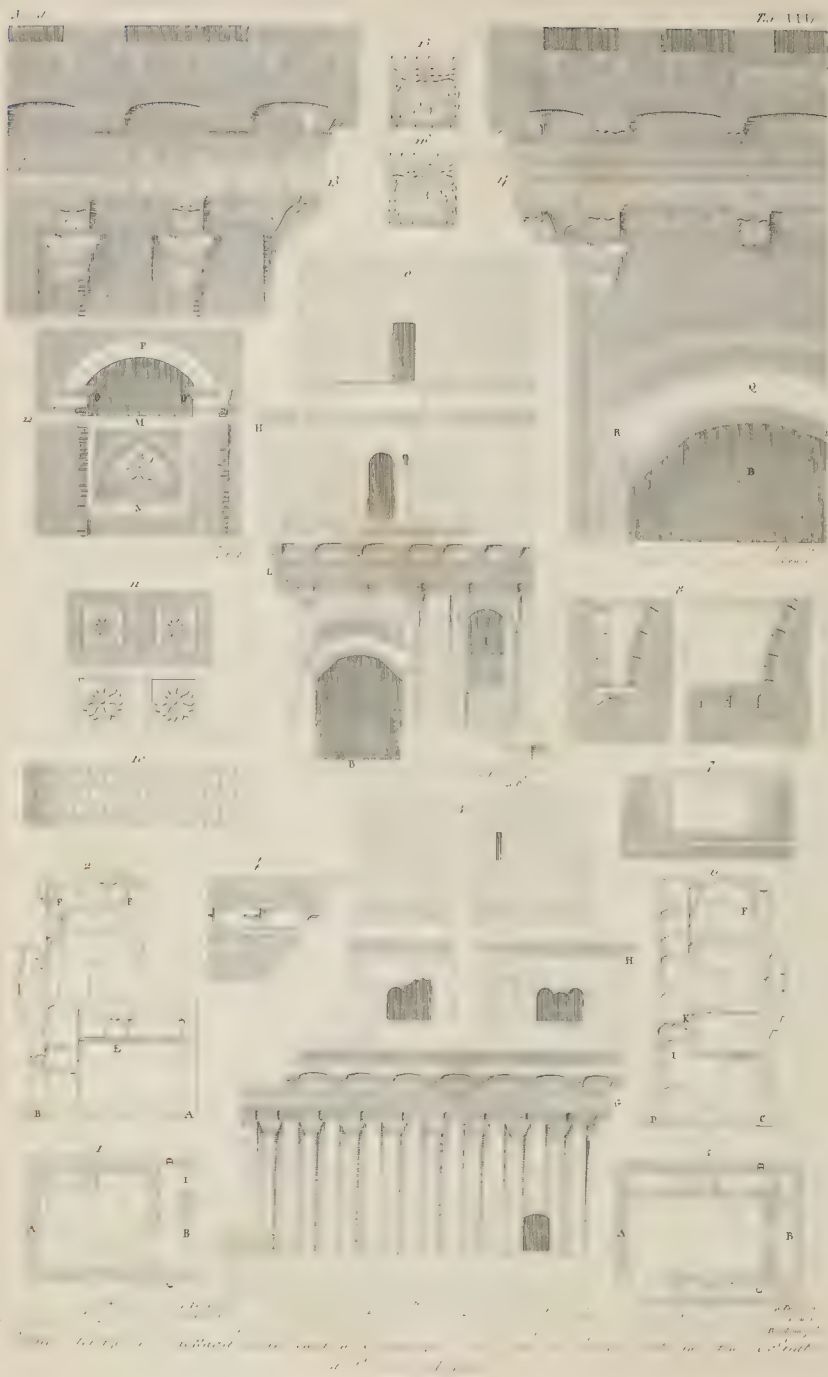


PLATE XXXIV.

PLAN, ELEVATIONS, AND DETAILS OF THE HOUSE OF PILATE AT ROME.
ELEVENTH CENTURY

1. Plan of the lower story of an ancient house, commonly called the House of Pilate, on the left bank of the Tiber, near the Temple of Fortune, and which is believed to have been that of Crescenzo, or of Cola de Rienzo, built in the eleventh, and restored in the following centuries.

2. Longitudinal section on the line A B of plans Nos. 1 and 5.

3. Side elevations on a scale twice that of the plan.

4. Cornice marked H on No. 3; the modillions are in marble, the other members of the cornice in brick.

5. Plan of the upper story.

6. Transverse section on the line C D.

7. Detail of the impost and archivolt marked E on the section No. 2.

8. Other details marked F on section Nos. 2 and 6.

9. Elevation on the side of the entrance.

10. Water-leaf on the soffit of the antique archivolt over the window marked I, Nos. 1, 6, and 9; and P in No. 12.

11. Portions of antique soffites, employed to form the ceiling of the landing of the staircase K, section No. 6.

12. Detail of the ornaments of the window marked I in No. 9; M is an antique fragment in marble, as also N, and the modillions on either side, with carved eagles; the brick columns are surmounted with the fragments O O, which serve for capitals, and upon them a portion of an antique archivolt, the soffit of which is engraved No. 10. On the inner side, next the landing of the staircase, is this verse:—

ADSV ROMANIS GRANDIS HONOR POPVLIS

13. Detail of part G on No. 3; compound of antique fragments in marble in the brick construction.

14. Another detail from the entrance front, marked L, No. 9; the general division of the lines are the same as No. 13, but their ornaments are different, as they are taken from other antique edifices. The arch Q is formed of a portion of a circular cornice turned on its side, supported at each end by antique corbels of lions' heads.

15. One of the antique modillions above the angular column, in marble, with two winged figures, Cupid and Psyche.

16. Another modillion from the same entablature.

SECOND PART.

REIGN OF THE SYSTEM OF ARCHITECTURE CALLED GOTHIC, FROM THE NINTH, TENTH, AND ELEVENTH CENTURIES, TO THE MIDDLE OF THE FIFTEENTH.

PLATE XXXV.

EARLIEST INDICATIONS OF GOTHIC ARCHITECTURE IN ITALY, AT THE ABBEY OF SUBIACO NEAR ROME
NINTH, TENTH, ELEVENTH, AND TWELFTH CENTURIES.

FIG. A.

General view of the hospital of the Benedictines, called Sagro Speco, a dependence of the Monastery of S^a Scholastica, Subiaco.

FIG. B.

Plan of the ground-floor of the same:—

1. Garden of roses, from which is the ascent to the various grottoes.
2. Different grottoes or cemeteries cut in the rock; according to tradition St. Benedict retired here to explain the Holy Scriptures to his disciples.
3. Staircase, half up which is the entrance to the chapel No. 4, dedicated to St. Laurence the martyr.
4. Chapel of St. Laurence, with pointed vaulting; constructed in the ninth century.
5. Continuation of the same staircase to No. 9, the lower chapel.
6. Entrance of the grotto inhabited by St. Benedict.
7. Grotto of St. Benedict.
8. Another entrance of the same, communicating with the lower church, No. 9.
9. Lower church.
10. Staircase to the upper story of the lower church.
11. Plan of the same.
12. Separate plan of a corridor, which, passing under the Sagro Speco, No. 17, and from staircase, No. 5, leads to the chapel of St. Gregory, No. 13.
13. Chapel of St. Gregory, beneath that of St. Laurence the martyr.
14. Another staircase leading to No. 15, behind the high altar of the upper church.
15. Vestibules and chapels behind the high altar. The shaded parts of this plan represent the rock.

FIG. C.

Plan of the upper Church of Sagro Speco, and its dependencies:—

16. Entrance from the exterior to the upper church.
17. Plan of the upper church.
18. Steps on each side of the high altar, descending to the lower church.
19. Vestibules and chapels cut out of the rock.
20. Top of the staircase, descending to the lower church.
21. Entrance to the sacristy of the upper church.
22. Corridor leading to the tower.
23. Staircase to tower.

FIG. D.

Section on the line 16, 17, and 19, of plan C, showing the upper and lower churches:—

1. Garden of roses.
9. Section of the lower church.
10. Staircase.
11. Landing, reached by staircase, No. 10.
14. Another staircase, from the lower to the upper church.
19. Vestibules and chapels.
18. Steps on either side of the high altars.
17. The upper church.
16. Entrance from the exterior.

FIG. E.

Another section on the line 4, 5, and 9, of plan B:—

1. Garden of roses.
4. Chapel of St. Laurence.
5. Staircase from the lower to upper chapels.
9. Transverse section of the lower church.
12. Corridor, communicating with the chapel of St. Gregory.
13. Chapel of St. Gregory.
17. Transverse section of the upper church.

FIG. F.

4. Transverse section of the chapel of St. Laurence.
5. Transverse section of the chapel of St. Gregory.

FIG. G.

General plan of the monastery of S^a Scholastica at Subiaco, in the present state:—

1. Court.
2. First cloister, of modern construction, with porticoes round two sides only.
3. Second cloister, surrounded by very ancient dormitories.
4. Ancient cloister, by the Abbot Lando. The details are given in pl. xxix.
5. Grand refectory.
6. Church of S^a Scholastica.

FIG. H.

Plan of the Church of S^a Scholastica; the darker tint shows the plan of the ancient church, within the walls of which the new church was constructed under Pope Pius VI.

FIG. I.

Longitudinal section of this church, with the ancient tower.

FIG. K.

Transverse section of the same church; it shows how within the nave of the old church, and beneath its gothic vaulting, was constructed the modern church with semicircular arches.

FIG. L.

The gothic vaulting of the old church; tenth and eleventh centuries.

FIG. M.

Plan of the second cloister and dormitory, No. 3 on general plan.

FIG. N.

Longitudinal section of the cloister and dormitory; this façade is also given in pl. xlii., No. 3.

FIG. O.

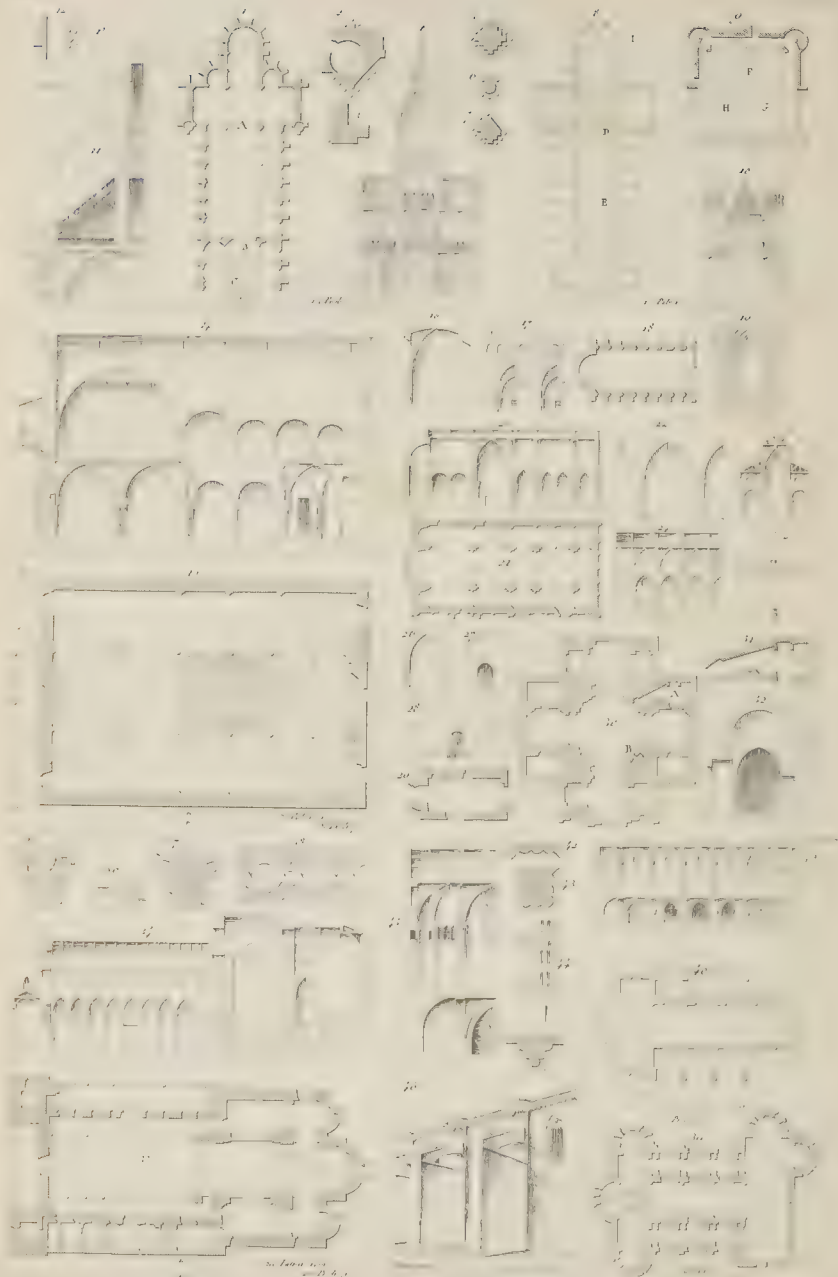
One of the windows of ancient construction.

FIG. P.

Door of the same dormitory, remains of a more ancient door destroyed by an earthquake.



Primo veduta dell'architettura della Chiesa in Santa Maria della Vittoria in Vicenza
 Tav. 4. M. e. M. 56



Prospetto di facciata sopra l'arco in forma di stile dell'architettura alla Veduta della Villa di ...

PLATE XXXVI.

SELECTION FROM DIFFERENT BUILDINGS, EXHIBITING THE GOTHIC STYLE, FROM ITS ORIGIN IN THE NINTH,
TO THE THIRTEENTH CENTURY.

1. Ground plan of Notre Dame of Dijon, built in the reign of St. Louis, in the middle of the twelfth century.

2. Plan of one of the pillars.

3. Detail of one of the angles of the upper part of tower.

4. Transverse section through the transept.

5. One of the pillars of the nave.

6. One of the pillars of vestibule C.

7. One of the four centre pillars of the church, at the height of the first gallery.

8. Plan of the church at the level of the first gallery; the walls are reduced to seven inches in thickness, to allow of the gallery which runs throughout.

9. Plan of the stones of the tower: F the lower plan above the vault of the church; G the intermediate story; H the upper story. The walls of this tower are only nine inches thick, and the angular pillar, hollowed to receive the staircases, only five inches.

10. Transverse section of the church, looking towards the entrance; the nave is covered by a wooden roof, twenty-two feet high, the strongest pieces of which are only nine inches thick.

11. Section of the small galleries.

12. Plan of one of the pillars of the gallery E on plan No. 8; the centre column is eleven inches diameter, the smaller one five; three of these have no other support than an iron staple, which is shown No. 13.

13. Iron in form of a T, mentioned above; for further details of this church, see *Blondel cour d'Architecture civile*, six vols. in 8vo.; Paris, 1771, 1777.

14. Longitudinal section of St. Flavian, near Montefiascone; the Gothic arches are of the time of the construction, in 1030; the rest at the time of the restoration, in 1262.

15. Plan of the lower part of the same church; in the centre is a grating in the vaulting, that the high altar may be seen from the upper church.

16. Transverse section of St. Laurence the happy.

17. Portion of the façade of the Fountain Branda at Sienna, commenced in 1193; the façade is given at pl. lxxii., Nos. 2 and 3.

18. Plan of a small church, half ruined; it was the chapel to a fortress, which the ancient and illustrious family of Gaetana erected near the Mausoleum of Cecilia Metella, destroyed by Pope Sixtus V.

19. Window from the same church.

20. Section of the Cathedral of St. Leo, a small town in the duchy of St. Urbino, restored in 1173.

21. Plan of the same

22. Portion of the porticos round the Place of Rimini, constructed in 1204.

23. Transverse section of the Church of St. Bernard, at Chiaravalle Abbey of Bernadines, between Ancona and Sinigaglia, twelfth century, vide pl. lxxiii.

24. Longitudinal section of a portion of the nave of the same; the arches are given pl. xvii., No. 5; the details of the bases and capitals, pl. lxx., Nos. 10 and 11.

25. Façade of the same, reproduced at pl. lxiv., No. 13.

26. Section of the cell in which St. Francis died in 1226; it has been converted into a chapel, called Portinuncula; it is now beneath the cupola of Notre Dame des anges, near Assisi, built from the design of Vignola.

27. Façade of this chapel; over the door is this inscription:—

HÆC EST PORTA VITÆ ÆTERNÆ

28. Side elevation of the chapel.

29. Plan of the same.

30. Plan of a church erected at Assisi, by a king of Spain, over the remains of the paternal house of St. Francis, indicated by a darker tint at A and B.

31. Plan on a larger scale of the chamber A in which St. Francis was born in 1182.

32. Transverse section of the same chamber; the original roof is a semicircle, the restoration a pointed arch.

33. Plan of the Cathedral of Morreale, near Palermo, in the twelfth century, by William II., called the Good.

34. Longitudinal section of the same; the nave is decorated with eighteen columns of granite; of which, nine have Corinthian, and the other nine composite capitals and bases, which were most probably antique.

35. One of the composite capitals of the nave; this capital is given at large pl. lxx., No. 13.

36. Base of composite column.

37. Corinthian capital.

38. Interlacing in mosaic over the upper windows.

39. Plan of the lower Church of St. Francis, at Assisi; thirteenth century.

40. Plan of the upper part of the same.

41. Section of the upper and lower church.

42. Plan of one of the four pillars at the transepts.

43. Plan of one of the pillars at the external angles of the transepts.

44. Detail of one of the pillars against the wall, reproduced pl. lxx., No. 19.

45. Part of the choir of the Church of St. Francis at Assisi.

46. Side of the same, showing the buttresses which resist the pressure of the arches of the nave.

PLATE XXXVII.

PLANS, SECTIONS, AND DETAILS OF THE UPPER AND LOWER CHURCHES OF ST. FRANCIS AT ASSISI.
THIRTEENTH CENTURY.

1. Plan of the lower church, commenced in 1228, terminated in 1230

2. Plan of the upper church

3. Longitudinal section

4. One of the arcades of the nave, also engraved pl. xlii., No. 7

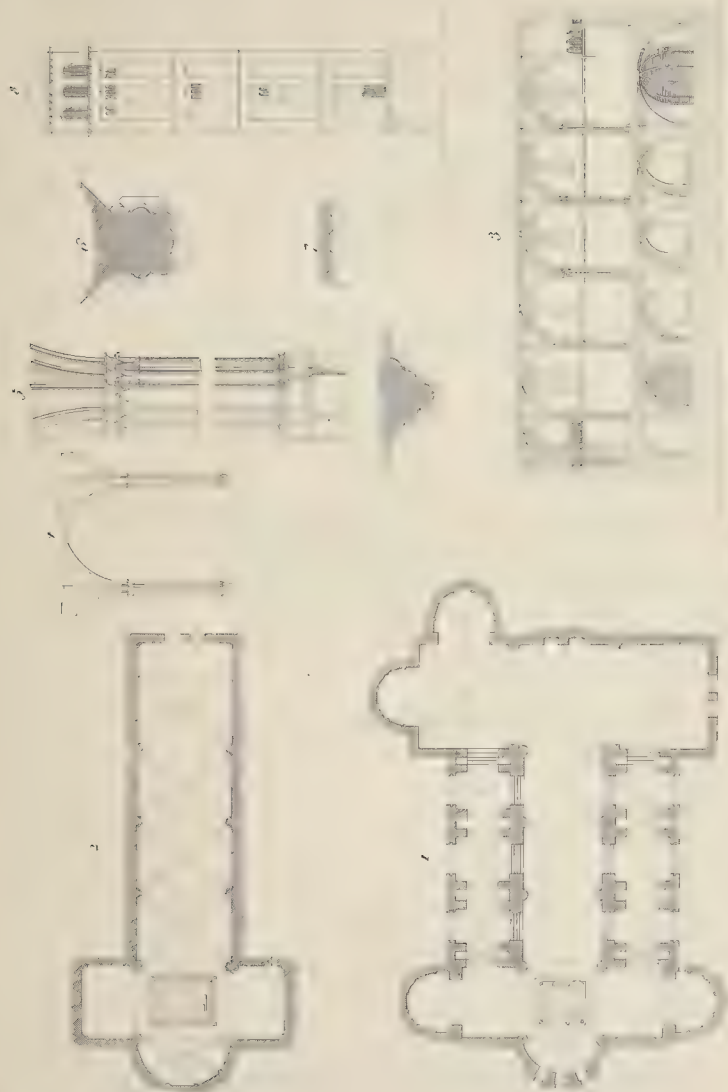
5. Detail of one of the pillars against the wall, with its plan, profile, and bases; the capitals and bases are reproduced pl. lxx. No. 19, the columns, pl. lxxiii., No. 36.

6. Plan of one of the pillars at the external angles, at the meeting of the nave and transepts.

7. Plan of one of the pillars at the internal angles of transepts.

8. General elevation of the tower.

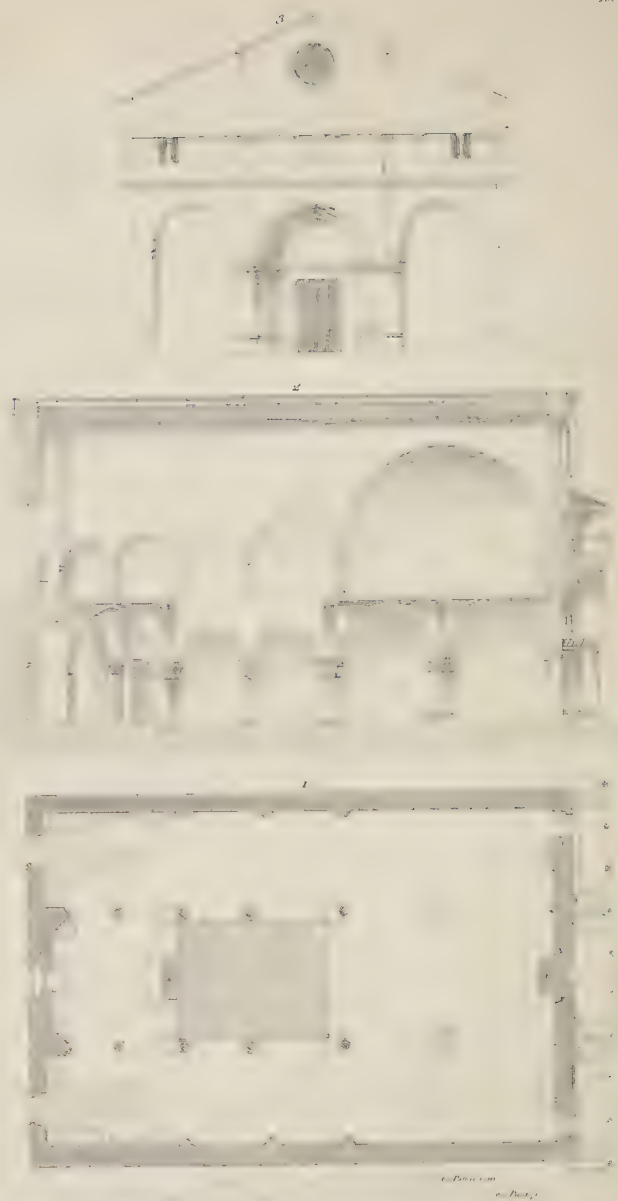
This church is the most considerable edifice of the first period of Gothic architecture, and that which served as the general model for the churches of the order of St. Francis



1891. 1892. 1893. 1894. 1895. 1896. 1897. 1898. 1899. 1900. 1901. 1902. 1903. 1904. 1905. 1906. 1907. 1908. 1909. 1910. 1911. 1912. 1913. 1914. 1915. 1916. 1917. 1918. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1930. 1931. 1932. 1933. 1934. 1935. 1936. 1937. 1938. 1939. 1940. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 2222. 2223. 2224. 2225. 2226. 2227. 2228. 2229. 2230. 2231. 2232. 2233. 2234. 2235. 2236. 2237. 2238. 2239. 2240. 2241. 2242. 2243. 2244. 2245. 2246. 2247. 2248. 2249. 2250. 2251. 2252. 2253. 2254. 2255. 2256. 2257. 2258. 2259. 2260. 2261. 2262. 2263. 2264. 2265. 2266. 2267. 2268. 2269. 2270. 2271. 2272. 2273. 2274. 2275. 2276. 2277. 2278. 2279. 2280. 2281. 2282. 2283. 2284. 2285. 2286. 2287. 2288. 2289. 2290. 2291. 2292. 2293. 2294. 2295. 2296. 2297. 2298. 2299. 2300. 2301. 2302. 2303. 2304. 2305. 2306. 2307. 2308. 2309. 2310. 2311. 2312. 2313. 2314. 2315. 2316. 2317. 2318. 2319. 2320. 2321. 2322. 2323. 2324. 2325. 2326. 2327. 2328. 2329. 2330. 2331. 2332. 2333. 2334. 2335. 2336. 2337. 2338. 2339. 2340. 2341. 2342. 2343. 2344. 2345. 2346. 2347. 2348. 2349. 2350. 2351. 2352. 2353. 2354. 2355. 2356. 2357. 2358. 2359. 2360. 2361. 2362. 2363. 2364. 2365. 2366. 2367. 2368. 2369. 2370. 2371. 2372. 2373. 2374. 2375. 2376. 2377. 2378. 2379. 2380. 2381. 2382. 2383. 2384. 2385. 2386. 2387. 2388. 2389. 2390. 2391. 2392. 2393. 2394. 2395. 2396. 2397. 2398. 2399. 2400. 2401. 2402. 2403. 2404. 2405. 2406. 2407. 2408. 2409. 2410. 2411. 2412. 2413. 2414. 2415. 2416. 2417. 2418. 2419. 2420. 2421. 2422. 2423. 2424. 2425. 2426. 2427. 2428. 2429. 2430. 2431. 2432. 2433. 2434. 2435. 2436. 2437. 2438. 2439. 2440. 2441. 2442. 2443. 2444. 2445. 2446. 2447. 2448. 2449. 2450. 2451. 2452. 2453. 2454. 2455. 2456. 2457. 2458. 2459. 2460. 2461. 2462. 2463. 2464. 2465. 2466. 2467. 2468. 2469. 2470. 2471. 2472. 2473. 2474. 2475. 2476. 2477. 2478. 2479. 2480. 2481. 2482. 2483. 2484. 2485. 2486. 2487. 2488. 2489. 2490. 2491. 2492. 2493. 2494. 2495. 2496. 2497. 2498. 2499. 2500. 2501. 2502. 2503. 2504. 2505. 2506. 2507. 2508. 2509. 2510. 2511. 2512. 2513. 2514. 2515. 2516. 2517. 2518. 2519. 2520. 2521. 2522. 2523. 2524. 2525. 2526. 2527. 2528. 2529. 2530. 2531. 2532. 2533. 2534. 2535. 2536. 2537. 2538. 2539. 2540. 2541. 2542. 2543. 2544. 2545. 2546. 2547. 2548. 2549. 2550. 2551. 2552. 2553. 2554. 2555. 2556. 2557. 2558. 2559. 2560. 2561. 2562. 2563. 2564. 2565. 2566. 2567. 2568. 2569. 2570. 2571. 2572. 25

arche

Per. PIAZZ.



Chiesa convento e facciata della chiesa di S. Maria in piazza, antica facciata. M. H. e. M. H.

PLATE XXXVIII.

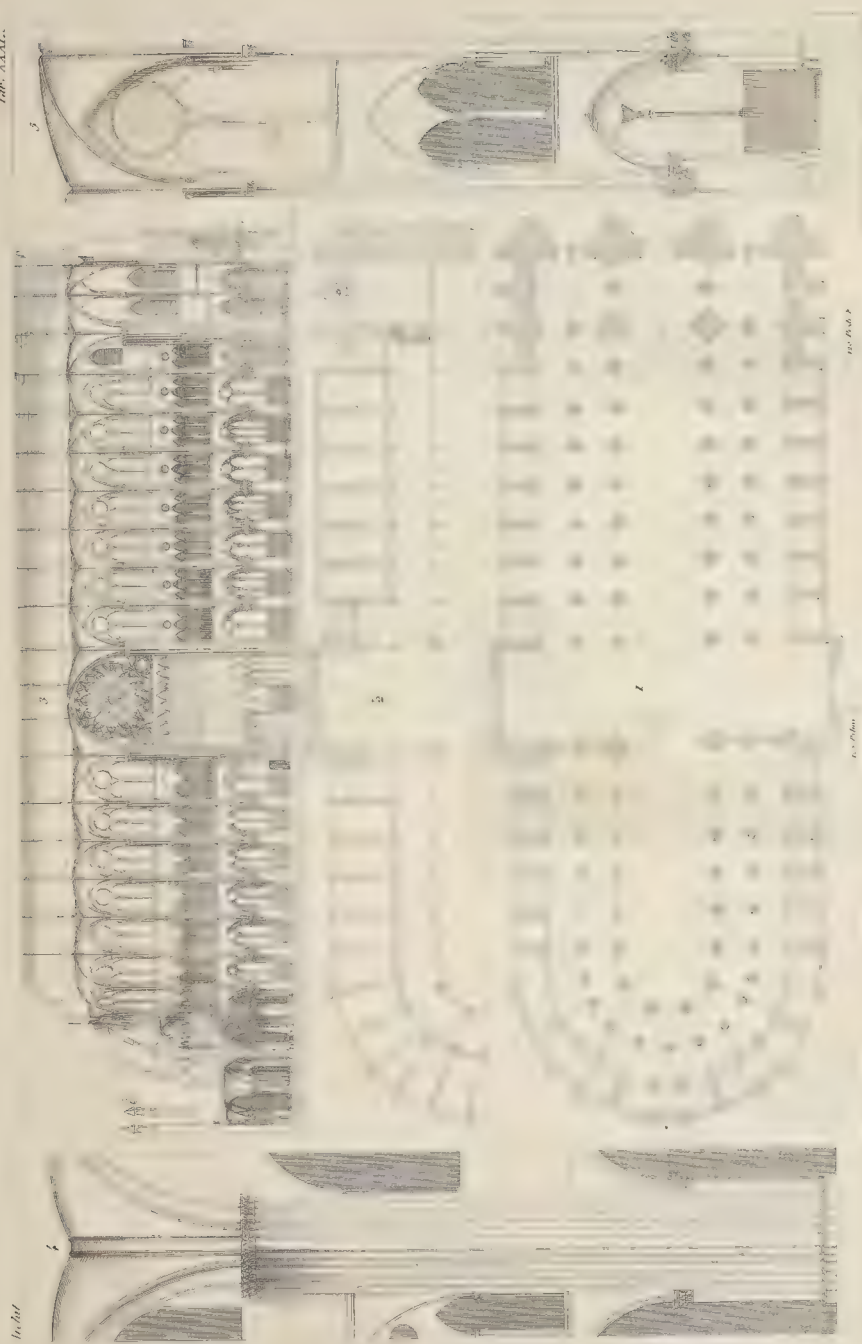
PLAN, SECTION, AND FAÇADE OF THE CHURCH OF ST. FLAVIAN, NEAR ONE OF THE GATES OF MONTEFIAScone.
ELEVENTH AND THIRTEENTH CENTURIES.

1. Plan of the lower Church of St. Flavian.
2. Longitudinal section. This section is repeated at pl. xlii., No. 9; the columns at pl. lxviii., Nos. 39 and 40; the bases and capitals at pl. lxx., No. 23.
3. Elevation of one of the façades of the Church of St. Flavian. Above is a small gallery, or open lodge, from which Pope Urban IV., who for some time dwelt at Montefiascone, gave the people his benediction.

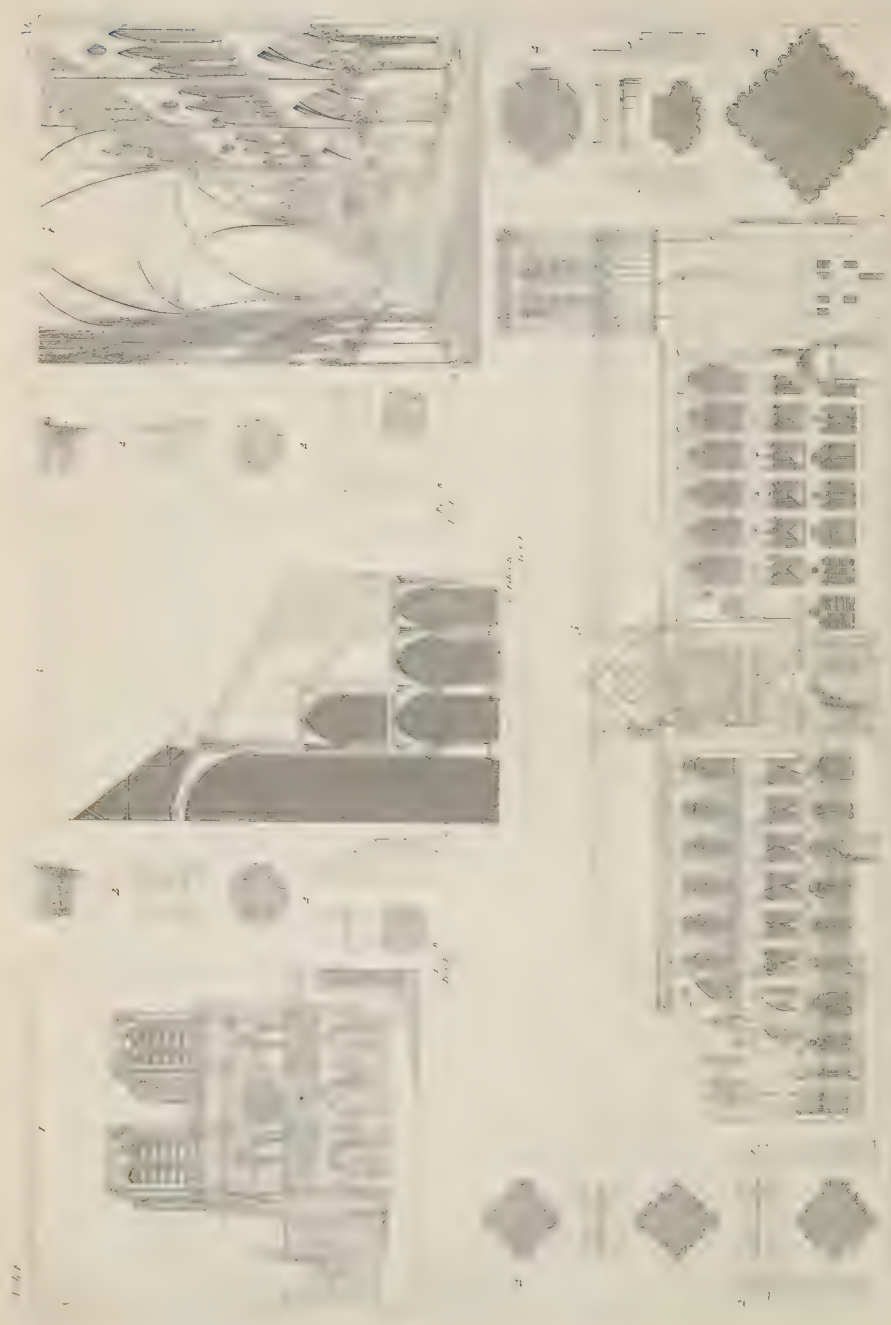
PLATE XXXIX.

PLANS, LONGITUDINAL SECTIONS, AND PARTS AT LARGE OF THE CATHEDRAL OF NOTRE DAME, PARIS
TWELFTH AND THIRTEENTH CENTURIES.

1. General plan of Notre Dame, commenced in the twelfth century, in the reign of Louis le Jeune, and terminated in the thirteenth, under Philip Augustus.
2. Plan of half the upper story of this church, showing the galleries.
3. Longitudinal section.
4. One of the pillars at the entrance under the tower.
5. One division of the choir — on pl. lxxv, No. 43, is one of the lower columns, and on pl. lxx, No. 25, the detail of the base and capital.



Chiesa, sparsa per il tempo: sparsa in mezzo della chiesa di Santa Maria, l'altare di Santa Maria e dell'altare



Vista dell'ingresso del palazzo reale, veduta interna. - Dettaglio della facciata del palazzo reale, veduta esterna. - Vista dell'ingresso del palazzo reale, veduta esterna. - Vista dell'ingresso del palazzo reale, veduta esterna.

PLATE XL.

PORCH, SIDE ELEVATION, VIEW OF THE INTERIOR, AND DETAILS OF THE DECORATION OF NOTRE DAME
AT PARIS. TWELFTH AND THIRTEENTH CENTURIES.

1. Principal front.
2. Plans and profiles of different columns and pillars, with their bases and capitals.
3. Transverse section of the church; the roof is reproduced pl. lxxi., No. 55.
4. General view of the interior.
5. Side elevation.

PLATE XLI.

PRINCIPAL MONUMENTS OF GOTHIC ARCHITECTURE, FROM DIFFERENT COUNTRIES OF EUROPE, IN THE
FOURTEENTH AND FIFTEENTH CENTURIES, THE MOST BRILLIANT EPOCH OF THIS SYSTEM.

1. York Cathedral, completed in 1426; the geometrical elevation is given pl. lxiv., No. 23; the base and capital of one of its columns, pl. lxx., No. 30.
2. Plan of the Abbey of St. Ouen at Rouen, built in 1318.
3. General section of the same.
4. Transverse section.
5. Jubé at the entrance of the choir; this kind of tribune, found in most ancient churches, has received its name from the words, *Jube, Domine, benedicere*, which the reader was in the habit of saying before commencing the reading of the Holy Scriptures.
6. Exterior side view of St. Ouen.
7. Interior view, reproduced pl. lxvi., No. 5.
8. Division of the nave.
9. View of a church in England, called Sancte Fidis.
10. Strasburgh Cathedral; thirteenth and fourteenth centuries; the tower was completed in 1449.
11. Side elevation of the Cathedral of Burgos in Spain, built by Ferdinand III. in the beginning of the thirteenth century.

The style appears to resemble somewhat the Arabic architecture of Spain. (Ponz *Viage de España*, 1776.)

12. View of the exterior of the Cathedral of Rheims in France, rebuilt in the thirteenth and fourteenth centuries.

13. General view of the side of this church.

14. Plan of the Cathedral of Milan, commenced in 1386, by order of the Duke Jean Galéas Visconti.

15. Longitudinal section of the same church, with the *Confession* beneath the choir.

16. View of the Cathedral of Milan.

17. Transverse section of the same church.

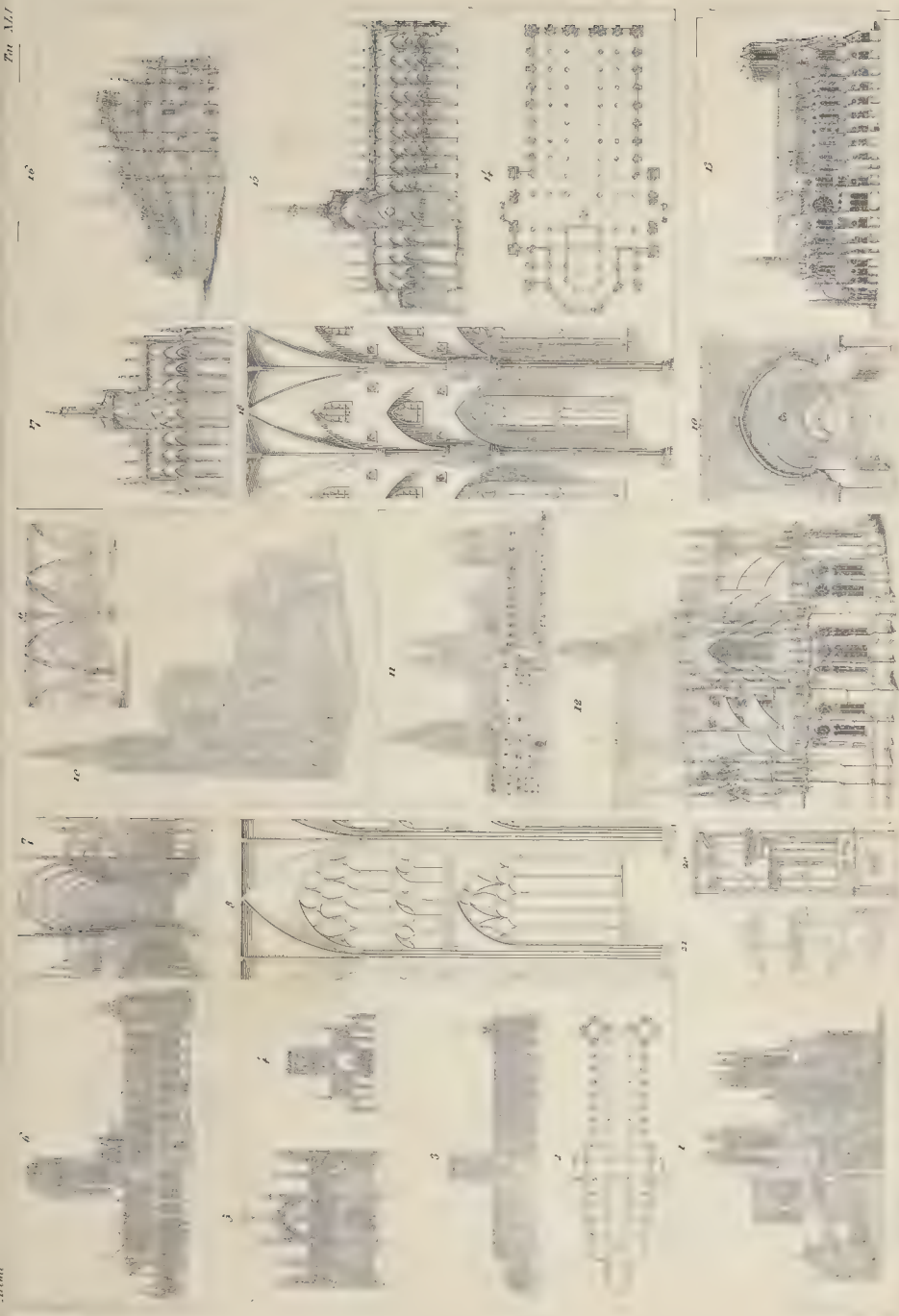
18. Division of the nave.

19. Part of the Hall of the Two Sisters of the Alhambra in Granada, from Swinburne's *Travels in Spain*, 1779, in 4to., p. 182.

20. Portion of architectural decoration from Herculaneum.

21. From a Chinese drawing.

These three last subjects have been given to facilitate the comparison of the Gothic with these different styles of architecture.



Monumenti principali dell'architettura delle fortezze, disposti in ordine alfabetico, e con le loro descrizioni, e con le loro misure.



Fig. 1. Elev. di una casa in stile gotico. Fig. 2. Sezione di una casa in stile gotico. Fig. 3. Dettaglio di una casa in stile gotico. Fig. 4. Elev. di una casa in stile gotico. Fig. 5. Sezione di una casa in stile gotico. Fig. 6. Dettaglio di una casa in stile gotico. Fig. 7. Elev. di una casa in stile gotico. Fig. 8. Sezione di una casa in stile gotico. Fig. 9. Dettaglio di una casa in stile gotico. Fig. 10. Elev. di una casa in stile gotico. Fig. 11. Sezione di una casa in stile gotico. Fig. 12. Dettaglio di una casa in stile gotico. Fig. 13. Elev. di una casa in stile gotico. Fig. 14. Sezione di una casa in stile gotico. Fig. 15. Dettaglio di una casa in stile gotico. Fig. 16. Elev. di una casa in stile gotico. Fig. 17. Sezione di una casa in stile gotico. Fig. 18. Dettaglio di una casa in stile gotico. Fig. 19. Elev. di una casa in stile gotico. Fig. 20. Sezione di una casa in stile gotico. Fig. 21. Dettaglio di una casa in stile gotico. Fig. 22. Elev. di una casa in stile gotico. Fig. 23. Sezione di una casa in stile gotico. Fig. 24. Dettaglio di una casa in stile gotico.

PLATE XLII.

CHRONOLOGICAL SERIES OF ARCHES AND OTHER PARTS, WHICH CONSTITUTE THE GOTHIC SYSTEM OF ARCHITECTURE

1. First traces of the pointed arch employed in Italy, in the chapel of St. Laurence at Subiaco; see pl. xxxv., figs. B, E, F, No. 4.
2. The same form of arch, from the Church of S^a Scholastica at Subiaco; tenth to eleventh centuries; see pl. xxxv., figs. K, L.
3. Similar kind of arch in the cloister from the same; see pl. xxxv., figs. M, N, O, P.
4. Mixture of two kinds of arches from the Cathedral of Modena; the longitudinal section shows only semicircular arches, in the transverse section is seen the pointed arch of the nave, introduced at the time of a restoration in the eleventh or twelfth centuries; the plan and sections of this church are given at pl. lxxiii., Nos. 16, 30, 39, 40, and 42; one of the columns, pl. lxxiii., No. 28; and a capital, pl. lxx., No. 12.
5. The pointed arch of the nave of the Church of Chiaravalle, the windows have semicircular arches; twelfth century; see pl. lxxiii., Nos. 17, 31, 41, and 43, pl. lxiv., No. 13; pl. lxxiii., No. 33, for the columns; pl. lxx., Nos. 10 and 11, for the bases.
6. This mixture of the two kinds of arches is also observed in S^a Maria in castello at Corneto; twelfth century; see pl. lxxiii., No. 48, and pl. lxiv., No. 14.
7. The pointed arch alone, in the Church of St. Francis at Assisi; thirteenth century; see pl. xxxvi. and xxxvii.
8. Another mixture of the two kinds of arches at St. Etienne du Mont, Paris; the lower arches are segmental, the pointed arches restorations in the thirteenth century; see pl. lxx., Nos. 46 and 53.
9. The round arch placed above the pointed in the Church of St. Flavian, of the eleventh and twelfth centuries; see pl. xxxviii.
10. Alternate employment of the two kinds of arches in the Cathedral of Sienna, according to the period or taste of the architects engaged in its construction, in the thirteenth century. Consult for the date of these constructions the work of P. Guglielmo della Valle, entitled *Lettere Sanesi*, 3 vols. in 4to.; Venezia et Roma, 1782, 1786, vol. i. p. 177. The general plan and sections of the Cathedral of Sienna are engraved in pl. lxxiii., No. 49.
11. Similar combination from the Cathedral of Orvieto in the thirteenth century; for plan and sections of this church see pl. lxxiii., No. 50; the façade, pl. lxiv., No. 18; bases and capitals of the columns of nave, pl. lxx., No. 26; and see further *Storia del duomo di Orvieto*; Roma, 1791, in 4to. fig., by the Padre della Valle.
12. The pointed arch, employed throughout the Church of S^a Maria del Fiore at Florence, commenced in 1298, from the design of Arnolfo de' Lapo; see for plan and sections, pl. lxxiii., No. 52; the cupola, pl. lxvii., No. 16; one of its pilasters, pl. lxviii., No. 49; and bases, capitals, and entablature, pl. lxx., Nos. 24 and 25.
13. The pointed arch employed with arches of other curves at the Alhambra; see pl. xlii.
14. Springing of an arch from an ancient church in Paris, at Capo di bove, near Rome; thirteenth century; for the sections of this church see Nos. 16 and 17; and the plan xxxvi., No. 18.
15. Detail of one of the windows from the same church.
16. Transverse section of the church at Capo di bove.
17. Longitudinal section of the same.
18. Four centred arches, employed in England from the eleventh to the fifteenth centuries.
19. Entrance of the Church of St. Laurence at Naples, constructed in the thirteenth century by Maglione, pupil of Nicolas of Pisa. (Vasari, *Vite de' Pittori*, edit de' Rome, vol. i., p. 21.)
20. Elevation of the small Church of S^a Maria in acumene at Rimini, built in 1373.
21. Side elevation of the same church; the arches of the interior are pointed, the exterior is constructed in brick, with ornaments in terra cotta.
22. The irregular employment of the two kinds of arches in the Church of S^a Maria sopra Minerva at Rome; fourteenth century; for plan and section of this church see pl. lxxiii., No. 75, and one of its columns, pl. lxxiii., No. 53.
23. Pointed arch, from the Cathedral of St. Francis at Rimini; fifteenth century; the plans and details of this church are engraved at pl. li.
24. The round arch substituted for the pointed in the Church of St. Augustine at Rome, from the design of Baccio Pontelli, at the end of the fifteenth century; plan and sections of this church are seen at pl. lxxiii., No. 68; the cupola, pl. lxvii., No. 13; one of the columns, pl. lxxiii., No. 61; and details of the interior, pl. lxx., No. 36.
25. Another example of round arch, in the Loggia or Portico de' Lanzi, on the Place of the old palace at Florence, built in the fourteenth century by Andrea Orcagna; one of the pillars is given pl. lxxiii., No. 50; the base and capital, pl. lxx., No. 27.

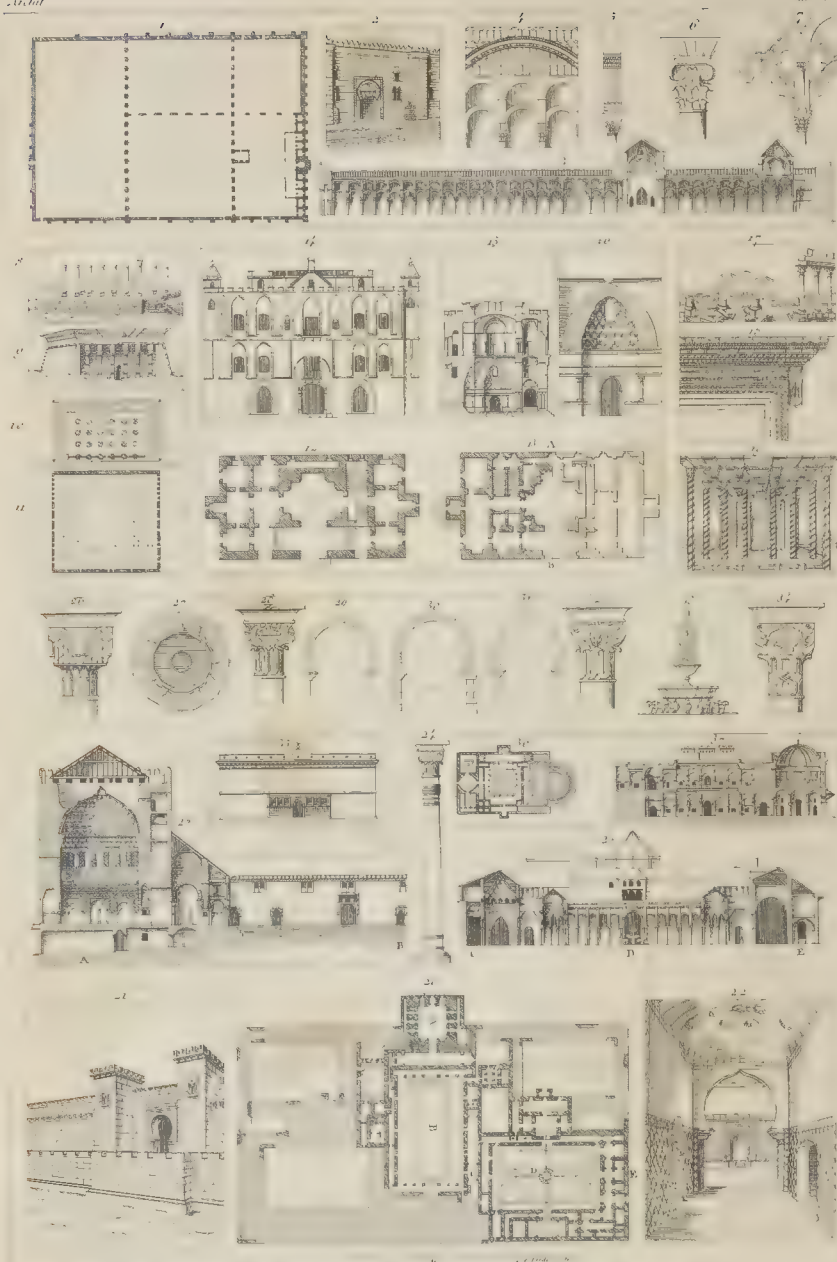
PLATE XLIII.

THE ARCHITECTURE OF SWEDEN BEFORE THE INTRODUCTION OF GOTHIC ARCHITECTURE INTO THAT COUNTRY

1. General plan of the Temple of Odin, the Apollo of the northern people, at Upsala in Sweden; the part of the plan in light tint shows the addition to the ancient temple, when it was converted to a church, and dedicated to St. Laurence, in the twelfth century. (*Monumenta Uplandica*, 2 vols. in fol.; *Stokholmiae*, 1710, 1719, part i., p. 152, 162.)
2. View of this monument in its primitive state.
3. View of what remains of the ancient temple.
4. View of the temple converted to a church.
5. Ruins of the Fortress of Cronenberg in Smalandia, in the eleventh century, about 1002. (*Suecia antiqua et hodierna*, part iii., *Ostrogothia*, pl. xc.)
6. Remains of the ancient citadel of Ymscbourg in Westgothia. (*Ibid*, part iii., pl. lxxi.)
7. Other ancient ruins. (*Ibid*, part iii., pl. lxxi.)
8. Ancient Church of St. Eric and St. Bartholomew, near the town of Sigtuna, on the lake Meler, in Uplande, between Stockholm and Upsala. (*Ibid*, part i., pl. lxxvii.)
9. Remains of the ancient Monastery of Alfuastrae, in Ostrogothia. (*Ibid*, part iii., pl. xii.)
10. Interior of a sepulchral monument of King Olaus II. Skattkanungs, baptized in 1012, and of his queen, from the cemetery of the Monastery Husabyense in Westgothia. (*Ibid*, part iii., pl. xxxvii.)
11. Temple of Danemarck, or Church of the Trinity, near Upsala, built in 1161. (*Monumenta Uplandica*, part i., p. 268.) All the arches of this church, with one exception, probably a later restoration, are semicircular.
12. Seal of the city of Upsala, twelfth century; the arches shown upon it are semicircular. (*Ibid*, part ii., p. 301.)
13. Another seal from the same city, 1260; it shows the passage to the pointed arch. (*Ibid*, part i., p. 224.)
14. Seal of the Metropolitan of Upsala from 1253 to 1271; with arches still more pointed. (*Ibid*, part i., p. 176.)
15. Ruins of the Monastery of Wreta, in Ostrogothia, destroyed at the Reformation; in the most ancient part, which is of the twelfth century, we have the round arch, and in the later construction, the pointed. (*Ibid*, part iii., pl. xxxviii.)
16. Interior of the choir of this church, with pointed arches. (*Ibid*, part iii., pl. xxix.)
17. Sepulchral chapel of King Svercher, who died in 1210, with pointed arches. (*Ibid*, part iii., pl. xxxi.)
18. Exterior of the Church of Wakshaldense in the district of Upsala, with round arches in the more ancient parts, and pointed in the restoration. (*Monumenta Uplandica*, part i., p. 232.)
19. Interior of the Church of the Trinity, Upsala, built in 1343, restored 1399. (*Ibid*, part ii., p. 12.)
20. Plan of the Cathedral of Upsala, constructed in 1287, on the model of Notre Dame of Paris, by Etienne de Bonneuil, a French architect. (*Ibid*, part ii., p. 24.)
21. Exterior view of the church, with the pointed arch universally employed.
22. One of the chapels from the same. (*Ibid*, part i., pl. lix.)
23. Another chapel from the same. (*Ibid*, part i., pl. lix.) One of the columns is engraved pl. lxxviii., No. 42.
24. Seal of the Archbishop of Upsala, from 1383. (*Monumenta Uplandica*, part ii., p. 151.)
25. View of the Church of Lindcoping, capital of Ostrogothia. (*Suecia antiqua et hodierna*, part iii., pl. v.)
26. Ruins of the Monastery of Gudhemse. (*Ibid*, part iii., pl. liii.)
27. Ancient gate of Cairo, showing a mixture of the two arches, round and pointed. (*Norden, Voyage d' Egypte et de Nubie*, vol. i., pl. xxi.)



Abbatia di S. Vittore prima e dopo l'antichissima, in quel' paese, del' secolo sette, sotto, nel 1811.



Stato dell'architettura usata in Europa dall'VIII fino al XV secolo.

PLATE XLIV.

STATE OF ARABIAN ARCHITECTURE IN EUROPE, FROM THE EIGHTH TO THE FIFTEENTH CENTURY.

1. Plan of the Cathedral of Cordova, formerly a mosque, built at the end of the eighth century by Abdoulrahman I., second Saracenic king of Cordova. In the interior of the temple there are nineteen aisles in the width, and twenty-nine in the length, divided by ranges of columns, to the number of eight hundred, which, with those in other parts of the edifice, amount to more than one thousand. (*Antiguedades Arabes de Granada y Cordova*. Swinburne's Travels through Spain; London, 1779, in 4to.)

2. The front of the Cathedral of Cordova; the entrance door offers one of the most ancient examples of the horseshoe arch.

3. Longitudinal section of the same; one of the columns of the nave is given pl. lxviii., No. 15.

4. Double range of arches supporting roof of nave.

5. Detail of one of the pilasters.

6. Capital of one of the columns; several other varieties are given pl. lxix., No. 19.

7. Detail of interlacing arches, the ensemble of which may be seen pl. lxv., No. 22.

8. Ruins at the ancient Persepolis. (Chardin, *Voyage en Perse*; Amsterdam, 1735, vol. ii., pl. lii., p. 141.)

9. Temple at Esneh, Upper Egypt. (Norden, *Voyage en Egypte*, vol. i., pl. cxv., p. 58.)

10. Plan of the same temple.

11. Plan of the Mosque of Amrah, Old Cairo, formed of four hundred columns; the centre part is open.

12. Plan of the Zisa, near Palermo, built by the Arabs in the ninth or eleventh century.

13. Plans of the upper stories.

14. Façade; this front has been greatly restored and modernized.

15. Transverse section on the line A B of plan, No. 13.

16. Section on a large scale of the saloon on the ground floor; for further description of this building, consult Leandro Alberti,

Descrizione di tutta l'Italia; Venezia, 1568, in 4to., p. 53.

Inveges, *Annali di Palermo*, 3 vols. in fol., 1649, part ii., p. 642.

Fazello, *de Rebus Siculis*, 3 vols. in fol.

17. The ruins of the Temple of the Sun, Palmyra. (*The Ruins of Palmyra*; London, 1753, in fol., pl. xxi., p. 45.)

18. Detail of the architrave and cornice of the great door of the enclosure of the Temple of the Sun.

19. View of a pavilion, over the principal gate of the Royal Palace of Ispahan. (Chardin, *Voyage en Perse*, vol. ii., pl. xxxix., p. 37.)

20. Plan of the Alhambra, at Granada, in Spain; built by the Moorish kings, during the thirteenth, fourteenth, and fifteenth centuries, the most brilliant period of Arabian architecture in Europe. (*Antiguedades Arabes de Granada y Cordova*, pl. vi. Swinburne's Travels through Spain, p. 171.)*

21. Outer wall of the fortress of the Alhambra. (*Antig. Arab*, pl. i.)

22. View of the baths.

23. Longitudinal section of the Court of the Lions, on the line C D E of plan.

24. Column from the Court of Lions.

25. Section of the Hall of the Ambassadors and the Court of the Fish-pond. (*Ibid*, pl. vii.)

26. Capital from the Court of the Fish-pond.

27. Fountain of Lions.

28, 32, 34. Capitals from the Court of Lions.

29, 30, 31. Different forms of arches in use by the Moors and Arabs.

33. Fountain of Lions.

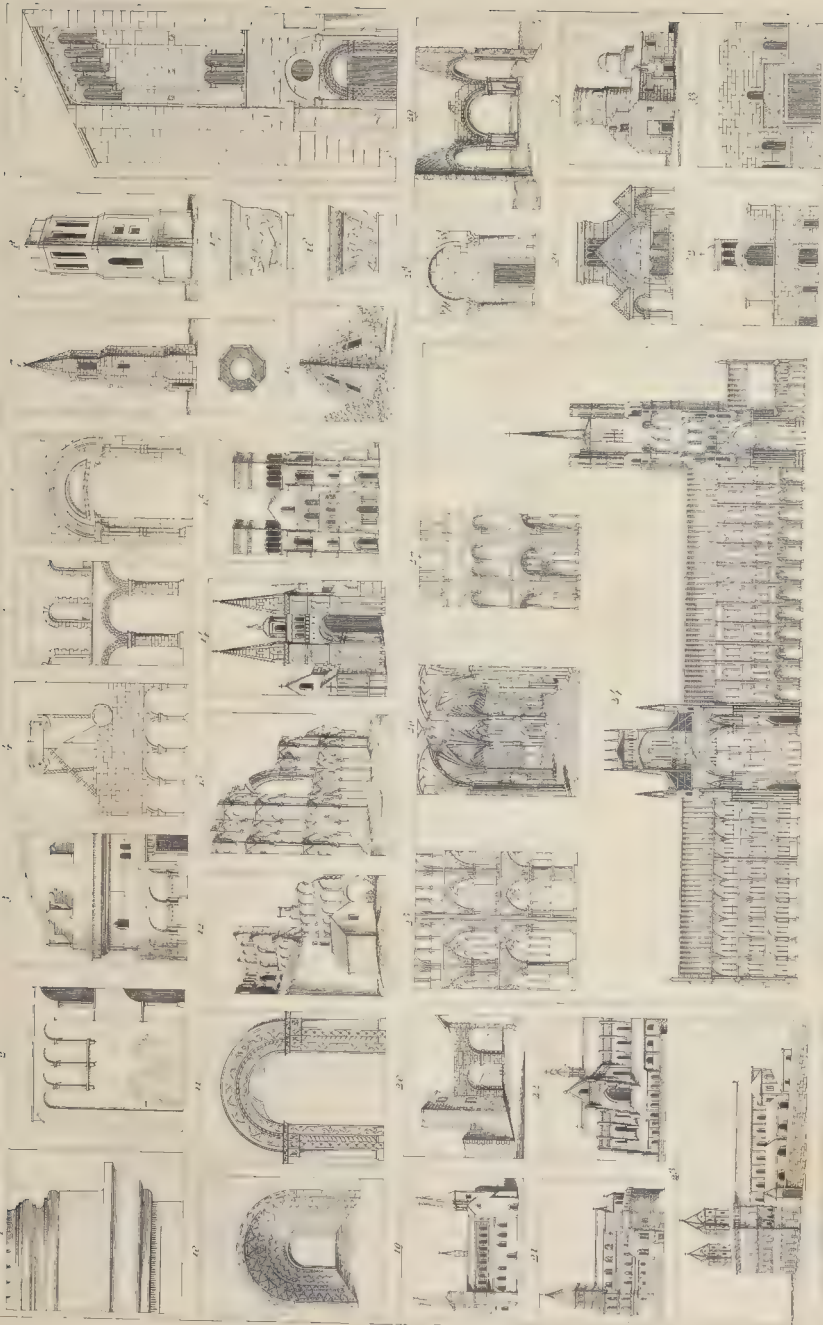
35, 36, 37. Plan, elevation, and section of the house of the consul of Spain at Algiers.

* See further on this subject, "Plans, Elevations, Sections, and Details of the Alhambra," by Owen Jones. London, 1843

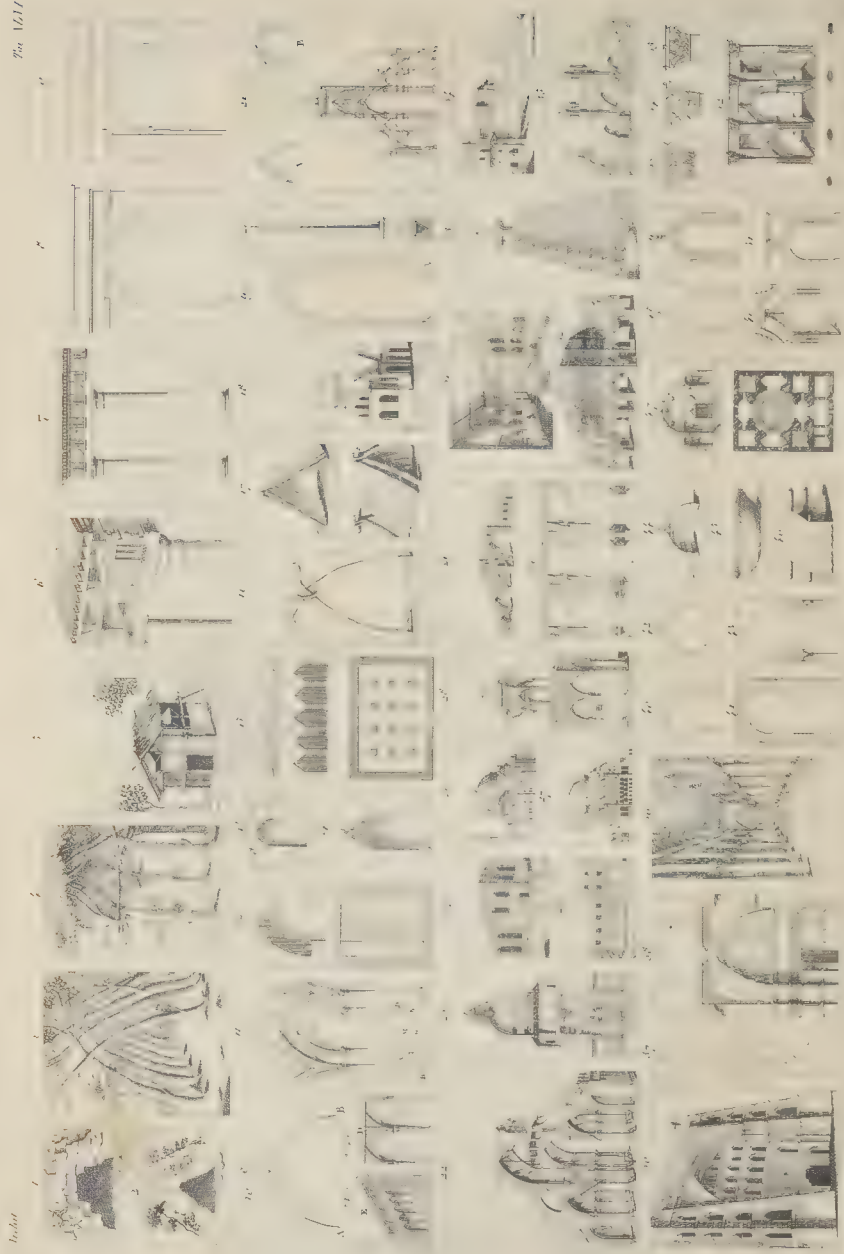
PLATE XLV.

BUILDINGS FROM DIFFERENT COUNTRIES, WITH SOME RESEMBLANCE TO THE GOTHIC STYLE,
AND WHICH MAY HAVE INFLUENCED ITS INVENTION.

1. Profile of the base of column and pedestal from the Arch of Constantine, reproduced in this plate, as also the following numbers, to recall the low state into which art had fallen in Italy, from the fourth to the sixth centuries.
2. Half the façade of the Palace of Theodoric at Ravenna.
3. Portion of the façade of the Mausoleum of Theodoric at Ravenna.
4. Ancient construction of the Abbey of St. Albans, built by the Saxons in the fifth and sixth centuries. (Strutt, Complete review of the manners, customs, &c., of the inhabitants of England; London, 1775, 3 vols. in 4to., vol. i., pl. lxxv.)
5. Remains of the conventual Church of Ely, constructed during the Heptarchy, about 673. (James Bentham, History and Antiquities of the Conventual and Cathedral Church of Ely; Cambridge, 1771, in 4to., pl. iv., p. 29.)
6. Entrance doorway of the same church. (Ibid. pl. v.)
7. Plan and elevation of an octagonal tower, with round arches, formerly in the cemetery of the Church of Sts. Innocents at Paris; constructed in the sixth century, it was demolished in the year 1778. (Montfaucon, Supplément à l'Antiquité Expliquée, vol. iv., pl. lix., p. 144.)
8. Tower of the sixth century, with round arches, part of the front of St. Germain-des-prés.
9. Portion of the façade of St. John in borgo at Pavia, seventh and eighth centuries; the façade is given entire pl. lxiv., No. 6, and the plan pl. lxxiii., No. 27.
10. Doorway of Idley Church, near Oxford.
11. South door of Ely Cathedral; the inner arch is trefoiled, a figure used to recall the idea of the Holy Trinity. (History of the Conventual Church of Ely, pl. vi.)
12. Remains of the Monastery of Kelso in Scotland, founded by David I., in 1128. (Collection of Antiquities, London, 1778; by Thomas Hearne and William Byrne.)
13. Ruins of the Church of St. Mary, near York, rebuilt in 1270. (Ibid.)
14. Façade of the Church of St. Maurice at Angiers; thirteenth century.
15. Front of the Church of the Trinity at Caen, built by order of William the Conqueror in 1061.
16. Remains of the Oratory of Abclard, at the Abbey of Paraclete, in Champagne; twelfth century.
17. Saxon capital, from the Church of St. Peter, Oxford.
18. Capital from the Church of St. John in borgo, Pavia; seventh century.
19. Church of St. Peter and St. George at Bamberg, in Germany, eleventh century; the arches are both round and pointed. (Histoire Ecclesiastique d'Allemagne, 2 vols. in 8vo.; Bruxelles, 1724, vol. i., p. 191.)
20. One of the gates of Milan, called the Roman gate; twelfth century. (Guilini, Memorie della città e campagna di Milano, ne' secoli bassi; Milano, vol. vi., p. 420.)
21. Church of St. Simeon at Treves, eleventh century; the round arches are observed in the original construction, and the pointed arches in the restoration. (Antiquitates et Annales Trevirenses; Leodii, 1670, vol. ii., p. 99.)
22. St. Jacques, Liege, where the same may be observed. (Deliçes du pays de Liege, par Evrard Kents, 5 vols. in fol., 1738, vol. i., p. 163.)
23. Church of St. Bartholomew at Liege, eleventh century; in which the round arch appears employed without motive, and as decoration only.
24. Longitudinal section of Ely Cathedral, showing the use of the round and pointed arches at successive periods. (Bentham, History and Antiquities of the Church of Ely, pl. xliii., p. 283.)
25. Part of the above on a larger scale, to show the pointed arches.
26. View of cupola, at the junction of the nave and transepts, with pointed arches.
27. Part of the above on a larger scale, to show the round arches; one of the columns is engraved pl. lxxviii., No. 45.
28. Ancient gate of the Castle of Smyrna, with the horse-shoe arch; built in the thirteenth century by Jean Ducas. (Travels through several parts of Asia, by A. Drummond, Esq., Consul at Aleppo; London, in fol., pp. 115 and 118.)
29. Ruins of the ancient Church of St. Simeon at Mandras, Arabia Petrea, with the round arch. (Ibid. pp. 195 and 197.)
30. Façade of the side elevation, No. 33, of the same church.
31. Church dedicated to St. Macar, king of Armenia, near Teflis in Georgia, with round arches.
32. Façade of the Church of St. Mamas in Cyprus; sixteenth century.
33. Side of the Church of St. Simeon at Mandras.



Ordine de' Capitoli di diverse specie e quali conterranno parte sopra delle volte, dove l'ordine, ed uno dato con esso alla sua misura in un disegno



Observation: the letters A, B, C, D, E, F, G, H, I, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z, are the letters of the alphabet, and the numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, are the numbers of the drawings.

PLATE XLVI.

CONJECTURES ON THE ORIGIN, DIVERS FORMS, AND EMPLOYMENT OF THE POINTED ARCH.

1. Cavern cut out of the rock for habitation.
2. Subterranean excavation, taking naturally the pointed form.
3. Alley of trees, also presenting the form of the pointed arch, which may have arisen by chance, or directed by the wants of man in forming the first habitations.
4. Other arrangements of trees for a similar purpose.
5. These same trees united with a certain regularity form a cottage with a roof covered with leaves and branches, and the walls filled in with straw and earth. (Galiani, *Traduction de Vitruve*, pl. iii., page 49.)
6. The first ornaments which the wooden house received.
7. Architecture perfected, preserves in the porticos and other constructions in stone, the form and ornaments of the first houses of wood.
8. Two supports, united diagonally to two wood pillars, to assist in supporting the architrave, may have readily given the idea of the pointed arch, or even the semicircular arch, indicated by the dotted line.
9. The semicircular arch executed in stone, suggested by the above.
10. Diagram of the different pointed arches, struck from centres on the divisions of the line 3d, 4th, and 5th, and the equilateral arch struck from the extremities of the equilateral triangle. The figure E shows how the pointed arch may have grown out of the interlacing of a series of round arches, and the figure D how the same may have been suggested by the intersection of the round arches in different directions.
11. Pointed arches and vaulting resulting from the above.
12. Plan and section of an Etruscan tomb, discovered in 1764 at Castel-nuovo, in Tuscany, with the pointed arch.
13. The same pointed form is seen in the vault of an aqueduct excavated in the tufo by the Romans, in the environs of the antique Ardea, between Ostia and Capo d'Anzo.
14. Subterranean gallery in the catacombs of Rome, near the Gate Salara. It is covered by two strong tiles inclined one to the other, forming a kind of pointed vault.
15. A similar construction is observed in an antique cistern seen in a vineyard near Velletri.
16. Ribs of the whale, with which the fishermen of the north construct their cottages on the borders of the sea.
17. Tents of the wandering people inhabiting the southern countries.
18. House in Sweden, the roof of which forms the equilateral triangle. (*Suecia antiqua et hodierna*.)
19. Gothic arch, formed on the equilateral triangle.
20. Obelisk, triangular on plan, found by Pococke near Nicæa in Asia Minor. (*Description of the East*, 2 vols. in fol.; London, 1743, vol. ii., pl. lxi.)
21. Cathedral of Milan; the whole of the proportions, exterior and interior, of this cathedral, are said to have been regulated on the equilateral triangle. (Lucio Vitruvio Pollione, *de Architectura*, libri decem; Milano, 1521, lib. i., chap. ii., p. 15.)
22. Sectional view of the Cathedral of Bologna, constructed on the same principle, according to the original design for this church, but when it was completed in the fifteenth century the height of the nave was diminished as shown.
23. Transverse section of the Nilometer, at the south point of the island of Roudah, between Old Cairo and Giza, built by the Saracens in 861; the vault of this edifice, as also the opening in the lower part, by which the waters of the river enter, are pointed. (Norden, *Voyage d'Egypte et de Nubie*, vol. i., pl. xxv. and xxvi.)
24. Remains of an aqueduct constructed at Cairo by the Arabian caliphs; the arches are pointed.
25. Remains of an Arabian palace at Cairo.
26. Mosque of Mahomet II. at Constantinople.
27. Another mosque at Constantinople, called the Solimania, built in the seventeenth century, with pointed arches. (*Descrizione topografica di Costantinopoli*; Bassano, 1794, in 4to.)
28. Exterior of the Holy Sepulchre at Jerusalem; the arches are pointed. (*Trattato de' sacri edifizj di Terra Santa*; Firenze, 1620, pl. xxxii.) The general plan is given pl. lxxiii., No. 44.
29. Bridge in Georgia.
30. Portion of an aqueduct at Bourgas, near Constantinople; see pl. xxvii., Nos. 17, 18, and 19.
31. Saloon called the "Paradise," seen by Chardin in a garden at Ispahan. (*Voyage en Perse*, vol. ii., pl. xlv., p. 84.)
32. Palace in the same town. (*Ibid.*, pl. xlvi., p. 101.)
33. Pagoda at Deogur in India. (Hodges, *Collection of Indian antiquities*.)
34. Remains of a palace at Gasipour, on the borders of the Ganges. (*Ibid.*.)
35. Bridge over the River Odoanulla, near Rajemahel, sixteenth century. (*Ibid.*.)
36. Triumphal arch and mausoleum of an Indian vizir; built in the fourteenth century. (*Ibid.*.)
37. Different kinds of arches employed in the above.
38. The saloon on the ground floor of the Arabian palace, the Zisa, near Palermo; see pl. xlv., Nos. 12, 13, 14, 15, and 16.
39. Interior of the royal palace, Palermo, founded in 1132 by Roger, first king of Sicily.
40. The horseshoe arch.
41. The gate of Victory, Cairo. (Cassas, *Voyage Pittoresque de la Syrie, de la Phénicie, de la Palestine, et de la basse Egypte*, in fol. fig.)
42. Modification of the horseshoe arch at the summit.
43. The same form of arch from the Alhambra.
44. The section of an Arabian boat reversed, showing an analogous form.
45. The Arabian boat in its natural position.
46. Form of the tents in use amongst the Moors. (Chénier, *Recherches historiques sur les Maures*, vol. iii., p. 103.)
47. Plan and section of an Arabian bath at Bude in Hungary. (Fischer, *Histoire de l'Architecture*.)
48. Door of an ancient Monastery in Sweden. (*Suecia antiqua et hodierna*.)
49. Gate of a similar form, from an ancient building in England.
50. Door of the ancient Hotel Barbeti, Paris, as it appeared in 1748. (*Mémoires de l'Académie des inscriptions*, vol. xxi., p. 519.)
51. Door of the cloister of the Monastery of S^a Scholastica at Subiaco; vide pl. xxxv., fig. P.
52. Plan and view of a triumphal arch at Antinoë, *Antinopolis*, in Egypt. (Montfaucon, *Supplément à l'Antiquité Expliquée*, vol. iii., pl. lv.)
53. Antique capital from the Villa Adriana, near Tivoli, which has some analogy with the capitals of the columns of the triumphal arch of Antinopolis.
54. Capital of one of the columns of the triumphal arch.
55. Similar capital from the pilasters of the gate of Adrian in Athens. (Le Roi, *Ruines des plus beaux Monuments de la Grèce*, part ii., pl. xxxi.)

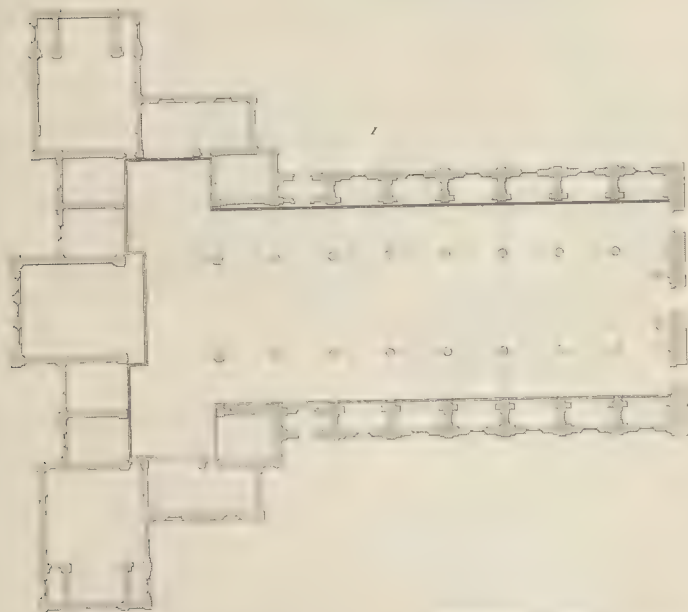
THIRD PART.

THE REVIVAL OF ARCHITECTURE ABOUT THE MIDDLE OF THE FIFTEENTH CENTURY.

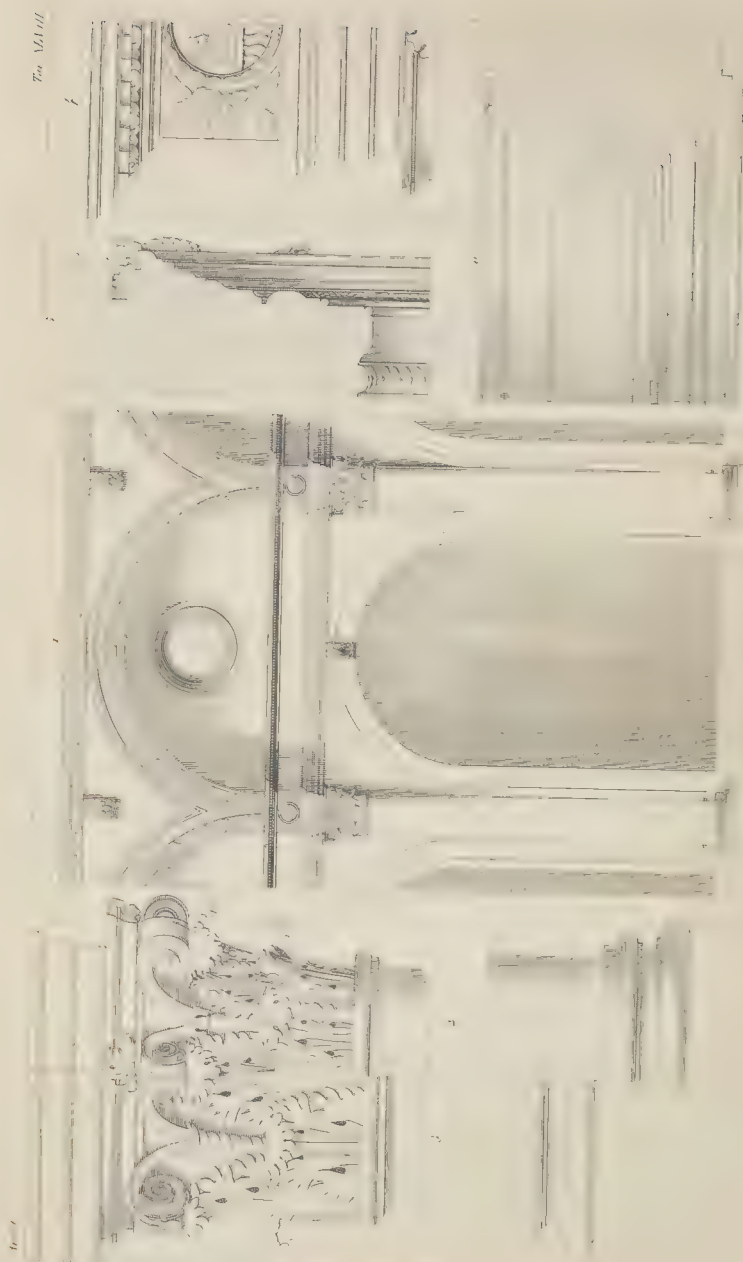
PLATE XLVII.

PLAN AND SECTION OF THE CHURCH OF ST. LAURENCE AT FLORENCE, BY PHILIP BRUNELLESCHI,
THE PRINCIPAL AUTHOR OF THE REVIVAL OF ARCHITECTURE IN THE FIFTEENTH CENTURY.

1. General plan of the Church of St. Laurence, commenced in 1425, constructed from the design of Philip Brunelleschi, and finished after his death, in 1444. At the angles of the transepts are placed, on the left, the ancient sacristy, built by Jean de Medicis; and on the right, the new sacristy, called the Chapel of the Princes, built in 1520 by order of Leo X., from the designs of Michael Angelo; the plan and section are given pl. lix.
2. Longitudinal section of this church; the nave is decorated with Corinthian columns.



*Planta geometrica e spaccato della chiesa di San Lorenzo a Genova chiamata la "S. Maria"
nell'arch. ant. principale del risorgimento dell'architettura nel VI secolo.*



Architettura e dell'arte della casa di San Lorenzo a Parigi, del signor M. de la

PLATE XLVIII.

INTER-COLUMNATION AND DETAILS OF THE INTERIOR ORDER OF THE CHURCH OF ST. LAURENCE
AT FLORENCE, BY BRUNELLESCHI. FIFTEENTH CENTURY.

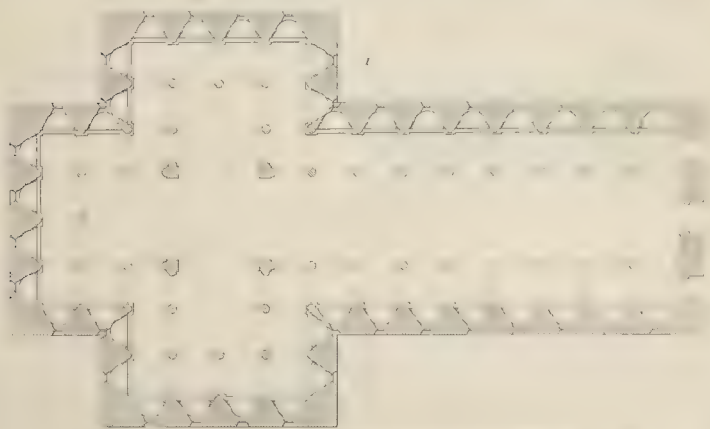
1. One of the divisions of the nave of the Church of St. Laurence.
2. Details of the bases and capitals of the columns.
3. Details of the bases and capitals of the pilasters.
4. Profile of the entablature.
5. Profile of the archivolt.
6. Section of the circular windows over the entablature.

PLATE XLIX.

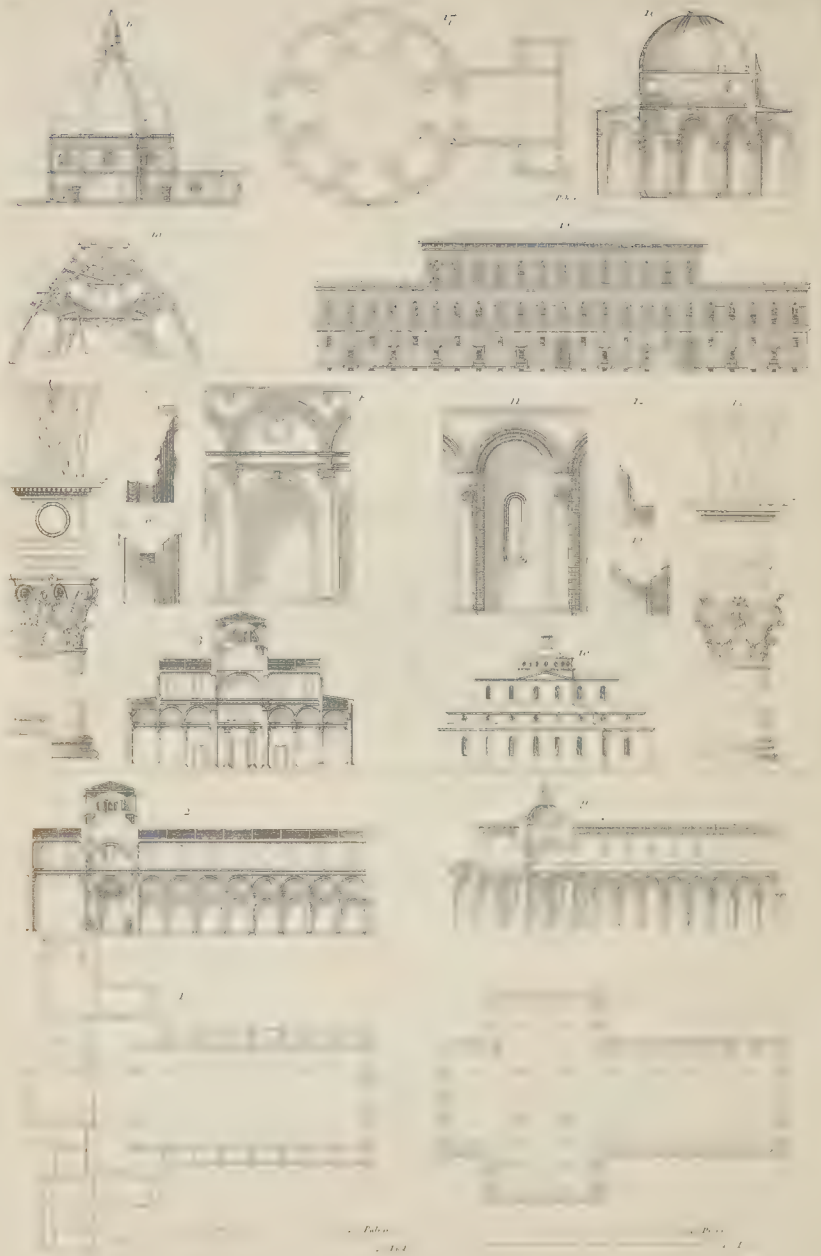
PLAN, SECTION, ELEVATION, AND DETAILS OF THE CHURCH OF THE HOLY GHOST AT FLORENCE,
BY BRUNELLESCHI. FIFTEENTH CENTURY.

1. Plan of the Church of the Holy Ghost at Florence; commenced in 1435, from the designs of Philip Brunelleschi, and terminated in 1481, thirty-seven years after his death. (Richa, *Notizie istoriche delle chiese Fiorentine*, 10 vols. in 4to. fig.; Firenze, 1754-1762, vol. ix., p. 11.)
2. Section of the same.
3. The posterior façade of the church.
4. One division of the nave.

On comparing the Church of St. Laurence and the Church of the Holy Ghost with that of the Apostles, engraved at pl. xxv., Nos. 8 and 9, one is struck with the analogy, and must agree with Vasari, that the study of this ancient church, erected at Florence in the ninth century, had greatly contributed to form the taste of Brunelleschi. (Vasari, *Vite de' Pittori*, etc., vol. i., pp. 75 and 29.)



Chiesa di Santa Spence, elevazione e dettaglio della chiesa della Spence Santa e della Chiesa di Santa Spence.
di M. V.



Disegni e delle principali opere di architettura di Filippo Buonaiuti. V. 1.

PLATE I.

COLLECTION OF THE PRINCIPAL WORKS OF ARCHITECTURE BY PHILIP BRUNELLESCHI.
FIFTEENTH CENTURY.

1, 2, 3, 4, 5, 6, 7. Plan, section, and details of the Church of St. Laurence at Florence.

8, 9, 10, 11, 12, 13, 14. Plan, section, elevation, and details of the Church of the Holy Ghost at Florence, one of the last works of Brunelleschi.

15. Elevation of the façade of the Pitti palace at Florence, one of the most imposing productions of the genius of Brunelleschi, who raised it to the entablature of the first story only; the second story was added by Ammanati, when Cosma I., who bought this palace of the Pitti family in 1549, entrusted to him the continuation of the works; it was at this period also that the windows with consoles and pediments were placed within the arcades of the ground floor.

16. Transverse section of the small temple in the gardens of the Monastery of S^{ta} Maria degli Angeli at Florence; this building, commenced by Brunelleschi for the family of the Scollari, was never finished, the want of money having arrested the construction at the height of about two-thirds of the order of the interior: The entire figure, as here given, is taken from an ancient drawing by Brunelleschi, still preserved in the monas-

tery, and which has been published with very judicious observations by M. Onofrio Boni. (*Memorie per le belle arti*; Roma, 1786, vol. ii, p. 37.)

17. Plan of the above, octagonal within, and a figure of sixteen sides without, imagined by Brunelleschi no doubt to diminish the thickness of the walls.

18. Elevation of the celebrated cupola of the S^{ta} Maria delle Fiore cathedral of Florence, the most important of the works of Brunelleschi, and the last example of the employment of the pointed arch. Plan and section of this cupola are given pl. lxxvii., No. 16.

19. Scaffolding invented by Brunelleschi for the construction of the cupola of S^{ta} Maria delle Fiore, from the engraving which was given by the Senator Nelli. (*Studio d' Architettura civile*; Firenze, 1755, in fol. fig., vol. iv., pl. viii., B.) It was constructed, according to Vasari, with a perfection unknown till that time, and with such solidity that the workmen were enabled to raise and work their materials with the same facility as if they had been upon terra firma.

PLATE LI.

PLAN, ELEVATION, AND DETAILS OF THE CHURCH OF ST. FRANCIS AT RIMINI, FINISHED FROM THE DESIGNS
OF LEON BAPTISTA ALBERTI. FIFTEENTH CENTURY.

1. General plan of St. Francis at Rimini, commenced in the Gothic style, by the order of Sigismond Malatesta, lord of this city, and continued in 1447, by Leon Baptista Alberti, according to the principles of ancient architecture; the parts of the plan engraved with a strong tint are those which he added to the body of the church.

2. Longitudinal section of the nave of the same.

3. One of the great arches at the entrance of the chapel, already given, pl. xlii., No. 23.

4. Pedestals of some of the pilasters, from the great arches; the elephants were the emblems of Sigismond.

5. Side elevation of the Church of St. Francis; the sarcophagi between the arches contain the ashes of the savans and men of letters who illustrated the court of Sigismond.

6. Profile of the impost, and portion of the archivolt of the arches of the exterior.

7. Principal façade of the Church of St. Francis; in the freize is the following inscription:—

PANDVLVVS MALATESTA PANDVLFI FIL FECIT ANNO GRATIAE MCCCCL

The motive of the composition of this façade appears to have been inspired from the antique Arch of Augustus, still seen at Rimini. The upper part of the façade was never finished, and the designs and models of Alberti having been lost, we can only judge of his intention by a medal which was struck at this period, engraved at No. 12.

8. Elevation of the Arch of Augustus, referred to above.

9. Detail of the order employed on the façade of St. Francis; the capital presents a bizarre mixture of the Doric and Ionic; these details are repeated pl. lxx., No. 34.

10. Medal of Isotta of Rimini, wife of Sigismond Malatesta, celebrated for her courage, and the graces of her mind; on one side is the head of a woman, with this legend:—ISOTTAE ARIMINENSI and on the other side is a closed book with the word ELEGIAE (Museum Mazzuchellianum, vol. i., pl. xvi.)

11. Mausoleum of Isotta, as it appears in one of the chapels of the Church of St. Francis; on the sepulchral urn, which is supported by two elephants, emblems of Sigismond, is this inscription:—

D ISOTTAE ARIMINENSI B M SACRUM MCCCCL

(Notizie intorno ad Isotta, in the Raccolta Milanese, 1756.)

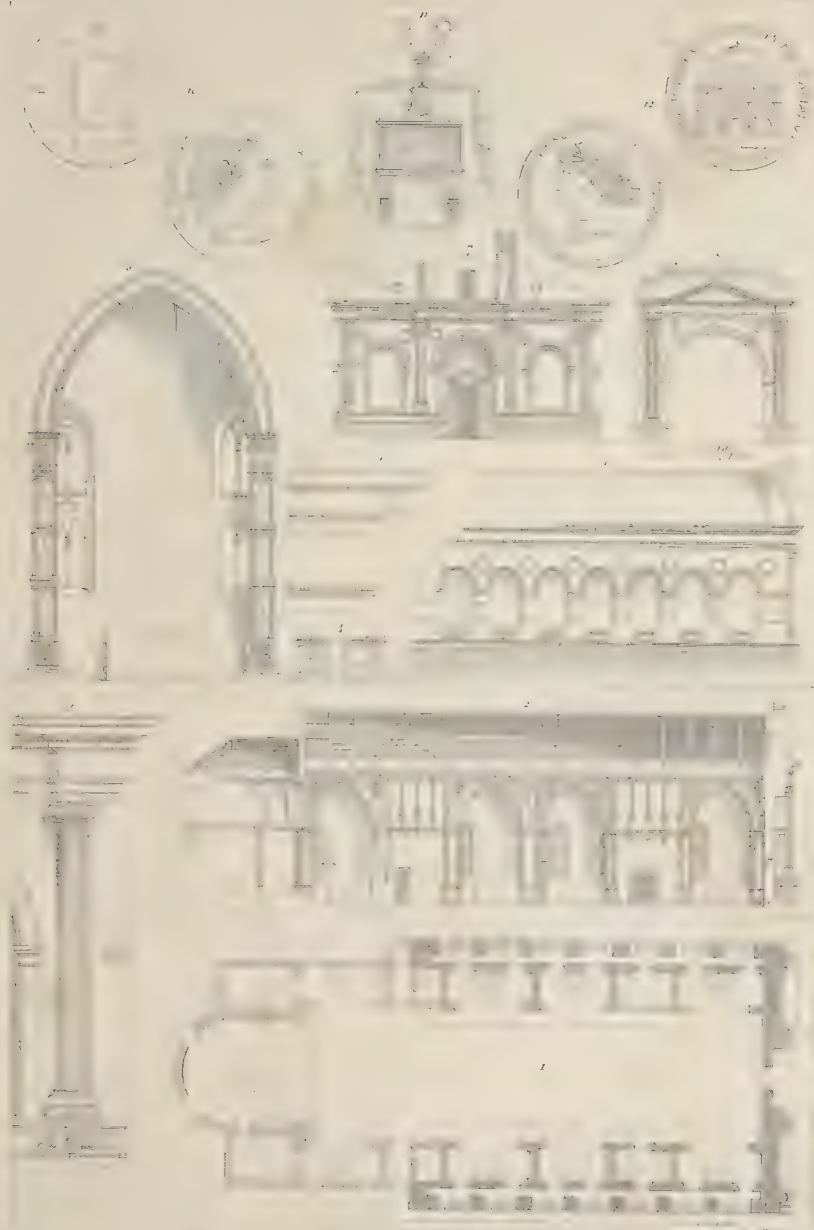
12. Medallion of Sigismond Malatesta; on one side is the head of this prince, with the legend

SIGISMVNDVS PANDVLVVS MALATESTA PAN F

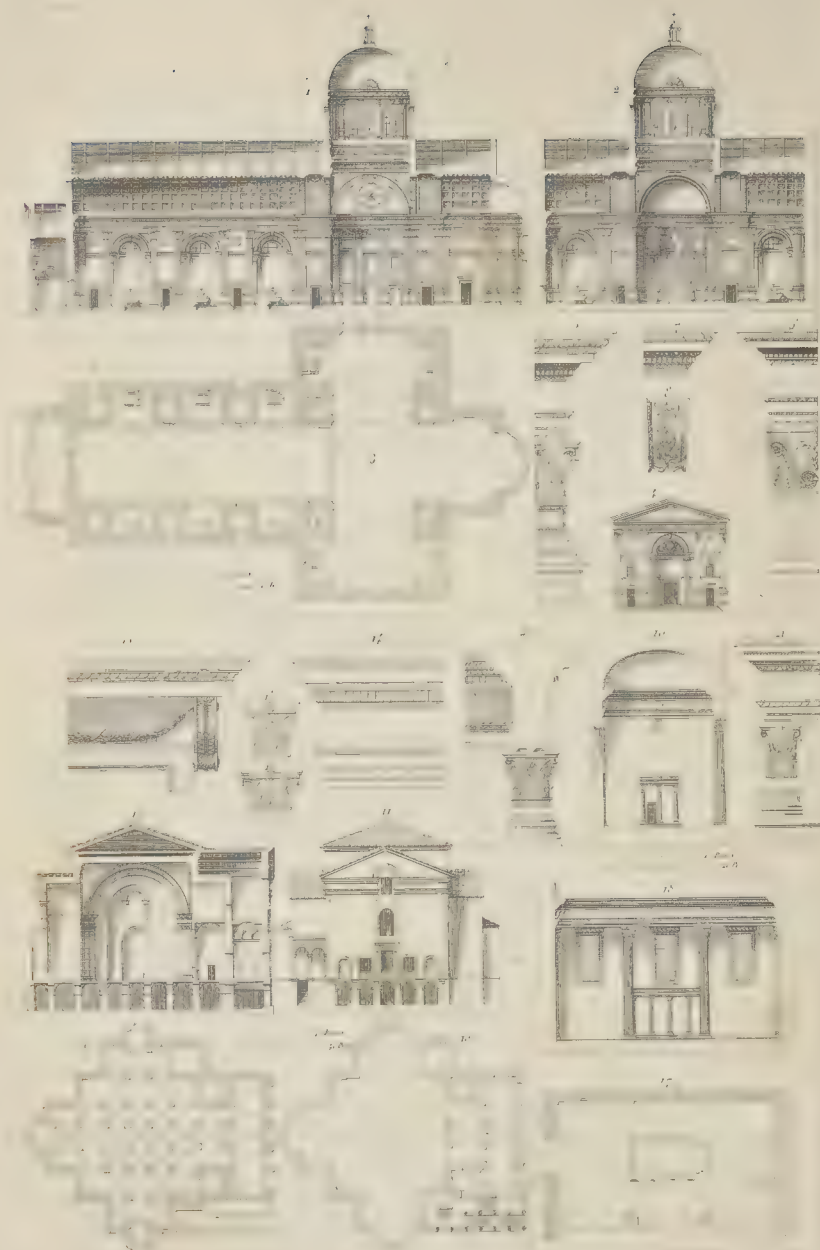
and on the reverse, the façade of the Church of St. Francis, surmounted by a cupola, with which it would appear Leon Baptista Alberti intended to crown the edifice; around it are these words:—

PRAECL ARIMINI TEMPLVM AN GRATIAE V F MCCCCL

(Museum Mazzuchellianum, pl. xiv.)



Interno ed esterno della chiesa di S. Francesco a Roma terminata nel 1650 da Don Valtieri. Il
 1.° ed. 1750.



Disegni della Basilica di Santa Maria della Vittoria in Mantova, secondo gli avvisi di V. E. l'Architetto, l'Architetto, l'Architetto.

PLATE LII.

CHURCHES OF ST. ANDREW AND ST. SEBASTIAN AT MANTUA, ERECTED FROM THE DESIGNS OF
LEON BAPTISTA ALBERTI. FIFTEENTH CENTURY.

1. Longitudinal section of the Church of St. Andrew at Maunta, commenced in 1472 from the designs of Leon Baptista Alberti, and terminated after his death, which happened the same year. The transepts were not completed till 1600, and the dome is the work of Philip Juvara in 1732.

2. Transverse section through the transepts.

3. Plan of the Church of St. Andrew; the form of the Latin cross, the regular distribution of the chapels, the entrances to which form the decoration of the nave, have been often imitated, and this church has in fact served as a model to many others since erected.

4. Elevation of the entrance vestibule.

5. Details of the Corinthian order decorating the entrance vestibule.

6. Details of one of the fluted pilasters supporting the central arch of the façade of the vestibule, No. 4.

7. Cornice of the principal door to the church under the vestibule.

8. Console, serving as key-stone of the centre arch of vestibule.

9. Plan of lower story of the Church of St. Sebastian at Mantua, erected from the designs of Leon Baptista Alberti.

10. Plan of the upper story, presenting the form of the Greek cross.

11. Entrance façade of the same church. The irregularities and defects observable on this façade ought not to be attributed to Alberti, but to those who after him had the charge of finishing this work. Vasari mentions a certain Luke of Florence, who was engaged to finish the works of Alberti at Mantua. (Vasari, *Vite de' Pittori*, etc., vol. i., p. 325.)

12. Section of the same church.

13. Detail of the architrave of the external doorway, with the frieze and cornice.

14. Profile of the entablature, terminating the principal façade of the church.

15. Capital of an antique pilaster, found in the Villa Adriana near Tivoli.

16. Another capital from the pilasters from the Arch of Adrian at Athens; these capitals are placed here to show their analogy with that employed by Alberti in the Chapel Rucellai, engraved No. 21.

17. Plan of the chapel of the family of Rucellai in the Church of S. Pancrazio at Florence, built by Leon Baptista Alberti in 1467, for Jean Rucellai; in the centre is the plan of the Holy Sepulchre, constructed by him after the model of that which is at Jerusalem.

18. Façade of the Chapel Rucellai, towards the nave of S. Pancrazio.

19. Transverse section of the same; above the small door to the entrance to the Holy Sepulchre is this inscription:—

JOHANNES RYCELLARIUS PAULI FIL
VT INDE SALVTEM SVAM PRECARETVR VNDE OMNIVM
CVM CHRISTO FACTA EST RESVRRECTIO
SACELLVM HOC AD INSTAR HYEROSOL
SEPVLCRI FACIVNDVM CVRAVIT MCCCCXLVII

20. Base, capital, and profile of the entablature of the two Corinthian columns which decorate the entrance to the chapel; the frieze of this entablature is ornamented with twisted flutings, a kind of ornament often employed by Alberti and Brunelleschi.

21. Details of the order which decorates the Holy Sepulchre in the centre of the chapel: the exterior of this small temple is covered with precious marbles, in compartments arranged by Alberti.

PLATE LIII.

TRIUMPHAL ARCH ERECTED AT NAPLES IN HONOUR OF ALPHONSO THE FIRST OF ARAGON.
FIFTEENTH CENTURY. MILITARY FORTIFICATIONS.

1. Façade of a triumphal arch at Naples, in the Castelnuovo, erected in 1445 by the city of Naples in memory of the triumphal entry into this city of Alphonso I. of Aragon; it is the work of Pietro di Martino, architect and sculptor of Milan.

2, 3, 4, 5. Details at large.

MILITARY FORTIFICATIONS.

6. Plan and elevation of part of the ancient boundary walls of Rome, between the gates Pinciana and Salacia.

7. Ancient gate of Rome, near the gate of St. Laurence, of the time of Aurclius.

8. Portion of the walls of Rome, between the gates of St. John and St. Laurence.

9. Ruins of the fortress of Lucera in Apulia, built by the Emperor Frederick II. in the thirteenth century.

10. Plan and elevation of one of the gates of Fondi, frontier town of Naples.

11. View of the fortress of Rimini, erected in the fifteenth century by Sigismond Malatesta; this engraving is taken from the reverse of a medallion by Matteo Pasti in 1446; on the other side is the head of Sigismond, with these words:—

SIGISMVNDVS PANDVLPLVS MALATESTA PAN F

12. General plan of the same fortress in its present state.

13. Bastion de San Procolo, on the north side of the boundary walls of the city of Verona. This bastion, circular on plan, is a portion of the ancient fortification, much earlier than the fifteenth century.

14. Bastion called La Maddalena, near the Porta del Vesovo, constructed in 1527, one of the first angular bastions.

15. Bastion called del Corno, 1530.

16. Bastion di Spagna; this form of bastion was invented by San Micheli.

17. Gate called La Porta-nuova, built by San Micheli, from 1533 to 1535.



Architettura di trionfo, veduta di sopra, in corte di. Officio, e di. Invenzione, A. 172

Architettura, veduta di sopra



PLATE LIV.

DIFFERENT EDIFICES ERECTED AT ROME AND NAPLES. THIRTEENTH, FOURTEENTH,
AND FIFTEENTH CENTURIES

1. Façade of the Palace of St. Mark, called of *Venice*, at Rome; fifteenth century. This vast edifice is the work of Paul II., Pietro Barbo, of Venice, who commenced it when he was only cardinal, and continued and added to it in 1464, when he was made pope. It was erected from the designs of Giuliano de Maiano, architect and sculptor of Florence. (Vasari, *Vite de' Pittori*, vol. i., p. 302.)

2. Portion of one of the wings of this building, on a larger scale.

3. Interior view of the court of the same palace.

4. One of the columns, with its pedestal and entablature, from the court on the ground floor.

5. General view of the Palace from the Corso.

6, 7. Elevations and ground plan of the Palace of Poggio Reale, built near Naples by Giuliano de Maiano.

8, 9, 10. Plans of the basement and first and second stories of the Tower of S^a Clara at Naples.

11. Elevation of the Tower of S^a Clara, Naples, commenced in 1328 from the design of Tomaso de' Stefani, called Masuccio II.; the two upper stories, C and D, were not completed till the beginning of the seventeenth century.

12. Transverse section of the towers, showing the portico of the edifice, erected from the design of Masuccio.

13. Base of column in window B.

14. Small window, with the pointed arch, on the story B.

15. One of the metopes of the Doric frieze of the second story, C; the crossed arms carved upon it are armorial bearings of the order of St. Francis, under whose rule were the nuns of S^a Clara.

16. Ionic capital of the pilasters of the story marked D.

17. Doric capital of the second story.

18. One of the consoles of the cornice of the windows of the third story.

19, 20. Elevation and section of a doorway to the court of the Church of S^a Clara, by Masuccio II.

21. Arches from the cloister of the Church of S^a Clara, by Masuccio II.

22. One of the windows of the Church of St. John at Carbonara, Naples, by the same Masuccio II.

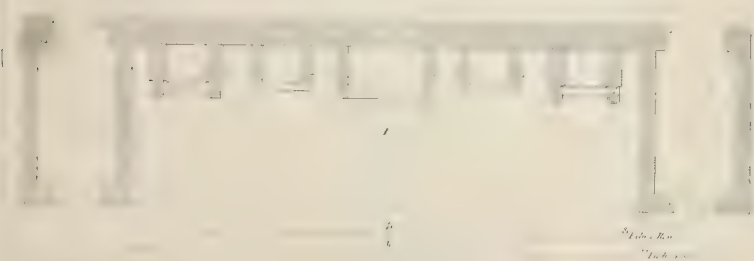
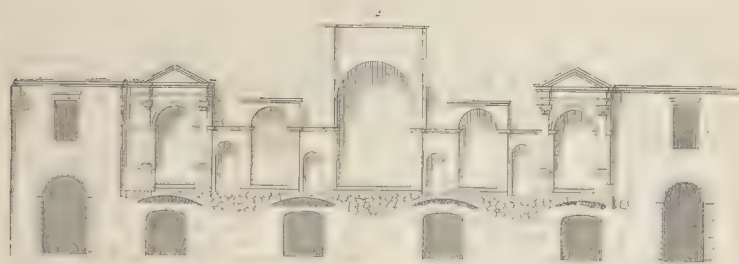
23. Principal arch of the interior of the Church of St. Laurence, Naples, by the same.

24. Great arch, still seen at Foggia in the kingdom of Naples; the only remains of a palace built in 1223, by order, and even under the direction of Frederick II.

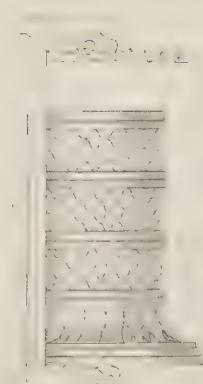
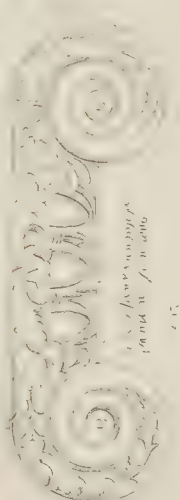
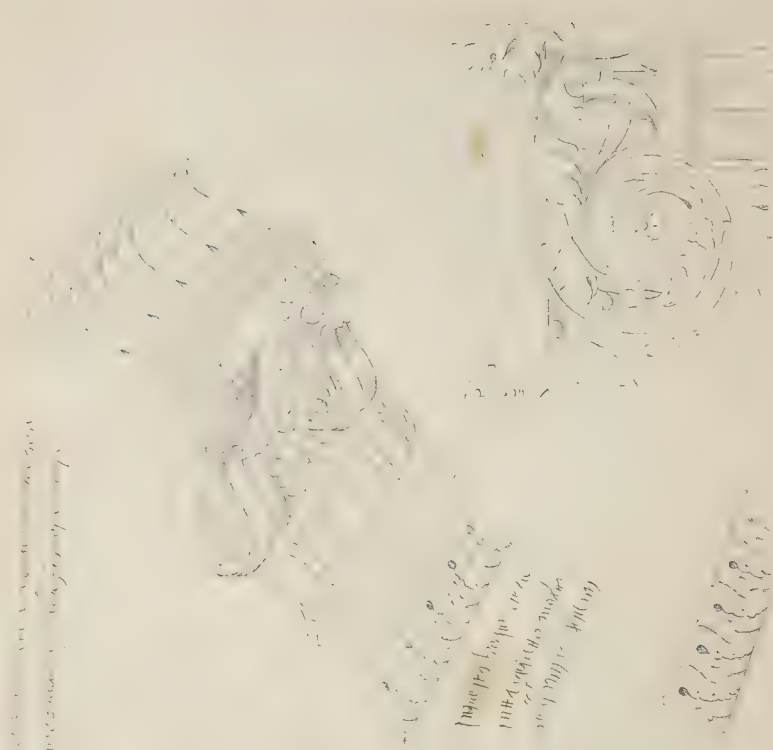
PLATE LV.

ANCIENT THEATRE OF THE CONFRATELLI DELLA PASSIONE AT VELLETRI NEAR ROME.
FIFTEENTH CENTURY.

1. General plan of the stage of an ancient theatre of the Confratelli della Passione at Velletri near Rome.
2. Elevation of the same in the state it was found in 1765, from a drawing made at that period.
3. Transverse section of the same.
4. Detail of one of the capitals.
5. View of an antique theatre, seen by Serlio between Fondi and Terracina; given here to show the analogy which exists with the Theatre of Velletri. (Serlio, Libro terzo delle Antichità, p. 56; Venezia, 1540, in fol.)



Antico Ponte dei capitoli della Sacra a V. della p. n. Roma. Tab. LI



Sketch of a capital - 1/10th scale
showing the capital, base, and
the column shaft (see page 116)

Sketch of a capital - 1/10th scale
showing the capital, base, and
the column shaft (see page 116)

FOURTH PART.

THE RE-ESTABLISHMENT OF ARCHITECTURE AT THE END OF THE FIFTEENTH CENTURY AND THE BEGINNING OF THE SIXTEENTH CENTURY.

PLATE LVI.

STUDIES OF ARCHITECTURE DRAWN FROM THE ANTIQUE BY BRAMANTE AND ANTONIO SANGALLO.

1. Ionic capital, drawn by Antonio Sangallo, found near S^a Agnese outside the walls, as we learn from the writing on the drawing:—

Di là da Santa Agniese, in uno cannetto.

2. Side view of the same.
3. Method of tracing the volute of the same.
4. Perspective view of a portion of a Corinthian entablature drawn by Antonio Sangallo. The original was discovered under a church, and near the house of the Countess Massa, on the Place Navona, according to the writing on the drawing:—

Questa fu cavata a Navona sotto una chiesa apreso alla casa della Contessa di Massa.

5. Half of a composite capital drawn from the antique by Bramante.

PLATE LVII.

THE PRINCIPAL ARCHITECTURAL WORKS OF BRAMANTE LAZZARI. PUBLIC BUILDINGS.
COMMENCEMENT OF THE SIXTEENTH CENTURY.

1. Plan of the staircase executed by Bramante in that part of the Palace of the Vatican called the Belvedere.

2. Section of the same; the staircase is composed of a continuous inclined plane making five revolutions, supported by columns, the order of which changes at each revolution, commencing with the Tuscan and terminating with the composite.

3. The Tuscan order.

4. The Doric.

5. The Ionic.

6. The composite.

7, 8. Profile and face of the spiral cornice.

9. Façade of the house built by Bramante in 1513, for Raphael d'Urbino, in the Strada di Borgo-nuovo, near St. Peter's. This house was demolished at the time of the construction of the colonnade in front of this church; it is here engraved from a work entitled *Pallazzi di Roma, de' piu celebri Architetti, disegnati da Pietro Ferrerio*, book i., p. xv.

10, 11. Portion of ground floor and general plan of the arch of a vast edifice, commenced by Bramante in the Strada Giulia in Rome, but left incomplete in consequence of the death of Pope Julius II.

12, 13, 19. Plan of the ground floor; transverse section and

elevation of the principal front of the Palace of the Cancelleria, erected in Rome by Bramante in 1495.

14, 15. Doric columns, in granite, supporting the arches of the ground and first floors of the court.

16. Capital of the Doric column, No. 15.

17. Profile of the entablatures over the arches of the ground and first floor of the court.

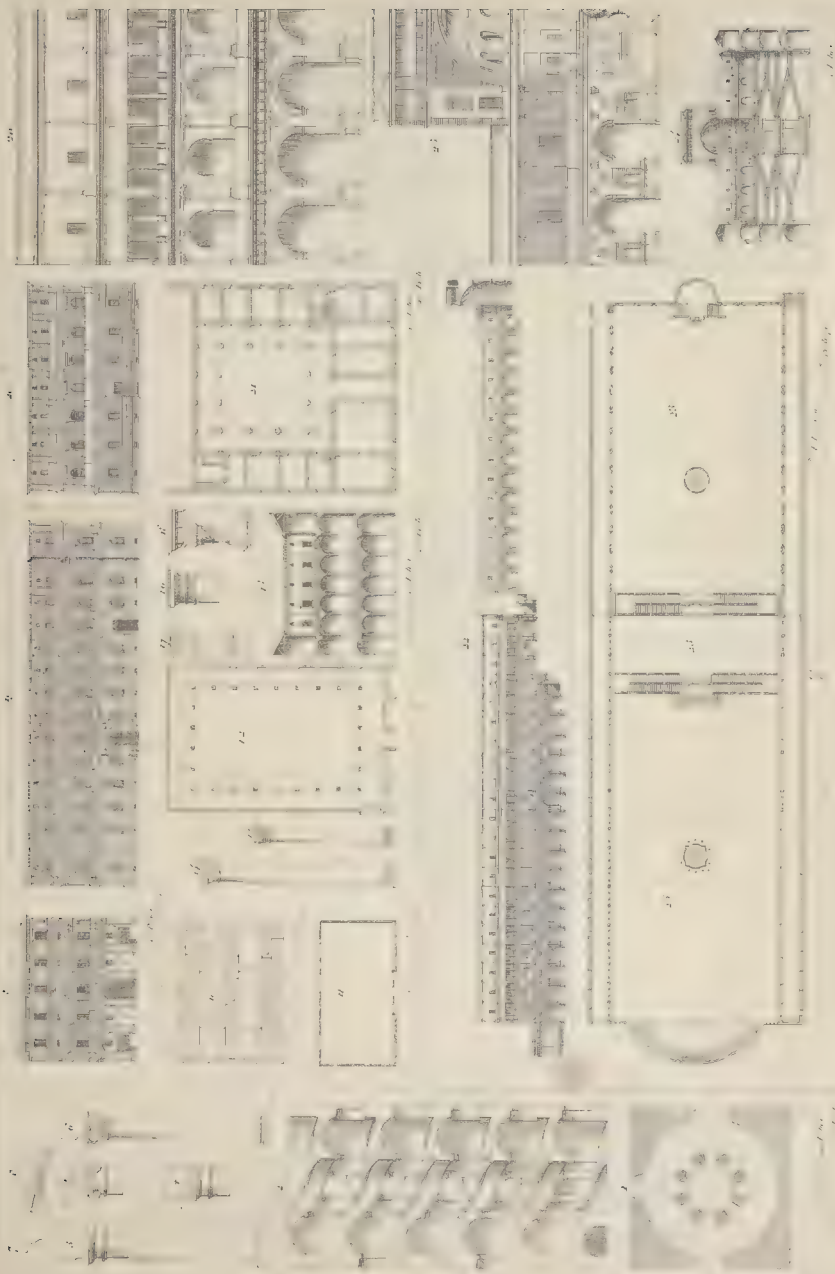
18. Base, capital, and entablature of the composite order of the upper story of the court.

20, 21. Façade and ground plan of the palace, built by Bramante in 1504, at Rome, for the Cardinal Adrian de Corneto.

22, 23, 24. Longitudinal section, general plan, and transverse section of the court of the Belvedere of the Vatican, represented as it was designed and partly executed by Bramante in 1503, during the pontificate of Julius II. The court was afterwards divided by an edifice which Sixtus V. erected for the library of the Vatican.

25. Elevation of a portion of the end of the court on a larger scale, showing the great niche.

26. Part of the longitudinal section on a larger scale, showing the detail of the orders which decorate the four stories of this court.



Palazzo di S. Spirito in Pisa. Veduta della facciata e del giardino. Veduta del giardino e del palazzo. Veduta del giardino e del palazzo.

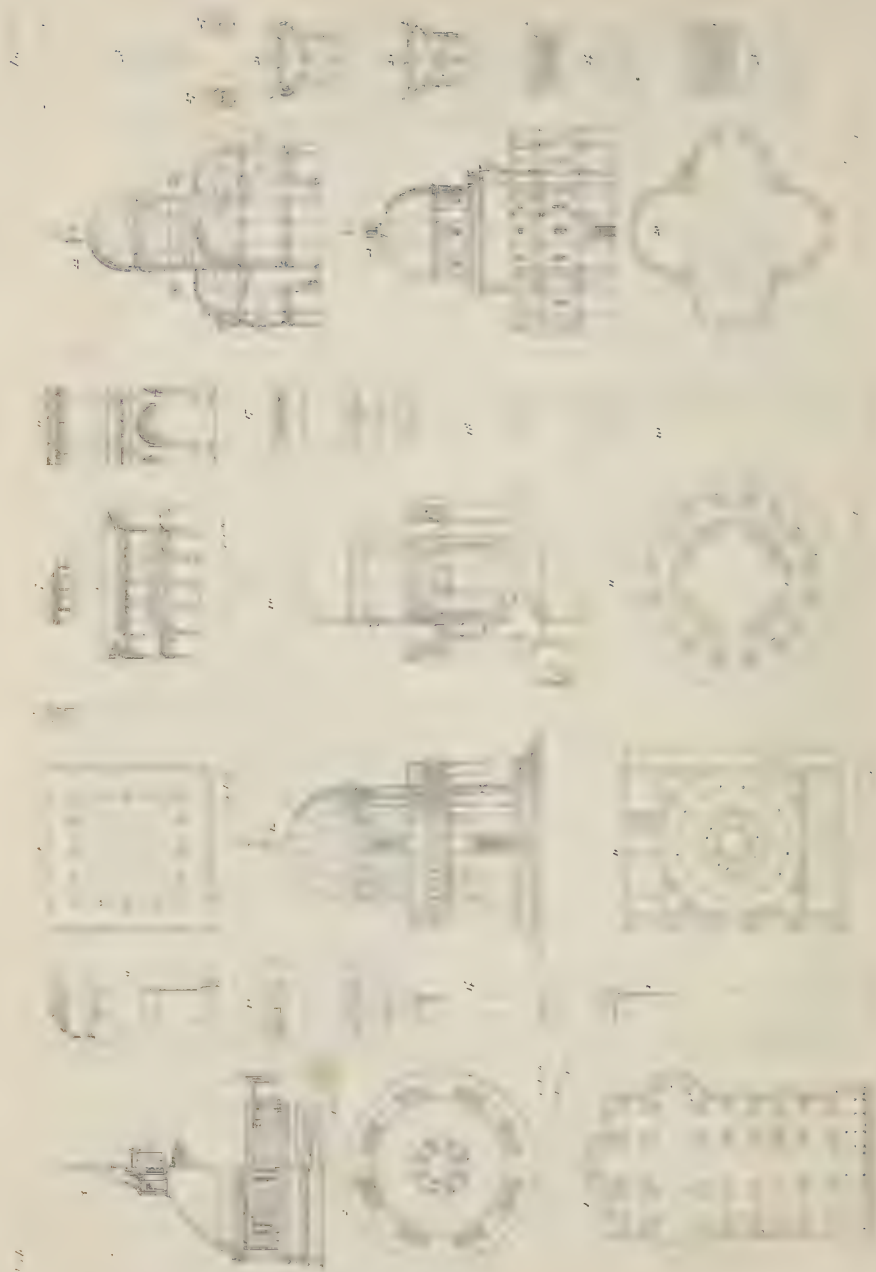


PLATE LVIII.

CONTINUATION OF THE WORKS OF BRAMANTE LAZZARI. SACRED EDIFICES. COMMENCEMENT OF THE SIXTEENTH CENTURY.

1. General plan of the Basilica of St. Peter, as Bramante designed it. This plan, commenced in 1513, was only partly executed; the architects who succeeded him in the direction of the works made so many changes that, with the exception of the four great arches supporting the cupola, scarcely anything of the original design remains, and the idea itself would have been lost had not Serlio, his disciple, taken care to preserve the design. (Serlio, *Libro terzo delle Antichità*; Venezia, in fol., 1540, p. xxxvii. Bonanni, *Historia Templi Vaticani*, pl. x., p. 50.)

2, 3. Plan, elevation, and section of the cupola, as proposed by Bramante. (Bonanni, *Ibid.*, pl. xii. and xi.)

4, 5. Plan and transverse section of the cloister of the collegiate house called della Pace in Rome, commenced by Bramante shortly after his arrival in Rome in 1504, by order and at the cost of Cardinal Olivier Caraffa. (Vasari, *Vite de' Pittori*, vol. ii., p. 44.)

6. Portion of the section No. 5 on a larger scale.

7. Detail of the entablature of the upper order.

8. One of the composite columns between the pilasters of the second story.

9. Detail of the Ionic order of the ground floor.

10. General plan of the cloister of the Monastery of S. Pietro in Montorio, Rome, according to the design of Bramante, preserved by Serlio; the circular temple in the centre was alone executed.

11, 12, 16. Plan, elevation, and transverse section of the

small temple, generally regarded as one of the finest works of Bramante, and the only modern temple that Palladio considered fitted to appear amongst the ancient temples he had collected. (Palladio, *I quattro libri d'Architettura*; Venezia, 1570, in fol., book iv., chap. xvii., p. 64.)

13. One of the Doric columns of the portico.

14. Details of the order.

15. Profile of the exterior entablature beneath the dome.

17. Profile of the interior cornice under the dome.

18. Details of the Doric order in the interior of the temple.

19. One of the Doric pilasters of the interior.

20, 21, 22. Plan, elevation, and section of the Church of The Consolation, built from the design of Bramante, near Todi.

23. Doric base and capital of the four great pilasters in the centre of the church.

24. Ionic base and capital of the two orders of pilasters decorating the interior of the church.

25. Corinthian capital of the first order of the exterior decoration.

26. Composite capital of the second order.

27. Consoles serving as key-stones to the archivolts round the great niches.

28. Profile of the imposts receiving the archivolts.

29. Profile of the circular entablature above the four arches supporting the cupola.

30. Entablature over the four great pilasters of the interior.

PLATE LIX.

PLANS, ELEVATIONS, AND SECTIONS OF THE PRINCIPAL BUILDINGS ERECTED FROM THE DESIGNS OF
MICHAEL ANGELO BUONAROTTI SIXTEENTH CENTURY.

1. Façade of the Porta Pia on the side towards the city, erected from the designs of Michael Angelo, under the pontificate of Pius IV., from 1559 to 1566; it was never completed.

2. Section of the court of the Farnese palace, Rome; the general plan of this palace and the Doric porticos of the ground floor are by Antonio Sangallo, the Ionic order of the first floor is by Vignola, the decoration of the upper story is by Michael Angelo, as also the famous entablature, which so majestically crowns the exterior of this edifice. (Ferrerio, *Palazzi di Roma*, book i., pl. 3, 4, 5, 6.)

3. Façade of one of the palaces constructed at Rome by Michael Angelo, on the Place of the Capitol. (Falda, *Nuovi disegni de' Palazzi di Roma*, pl. ix.)

4. Staircase to the senatorial palace on the Place of the Capitol, work of Michael Angelo. (Vasari, *Vite de' Pittori*, vol. iii., p. 265. Falda, *Ibid*, pl. ix.)

5. General plan of the Place of the Capitol by Michael Angelo; on the left is the palace in which is the celebrated Museum of Antiquities; on the right, the palace of the Conservatore; at the end, the palace of the Senator; and in the centre, the pedestal, on which is the equestrian statue of Marcus Aurelius. (Vasari, *Ibid*, p. 266.)

6. Plan of a portion of the Baths of Diocletian; Michael

Angelo converted the principal hall into a church, by order of Pius IV., under the title of "Our Lady of the Angels," for the use of the Carthusians.

7. Longitudinal section of the principal hall of the Baths of Diocletian, and before it was converted into a church.

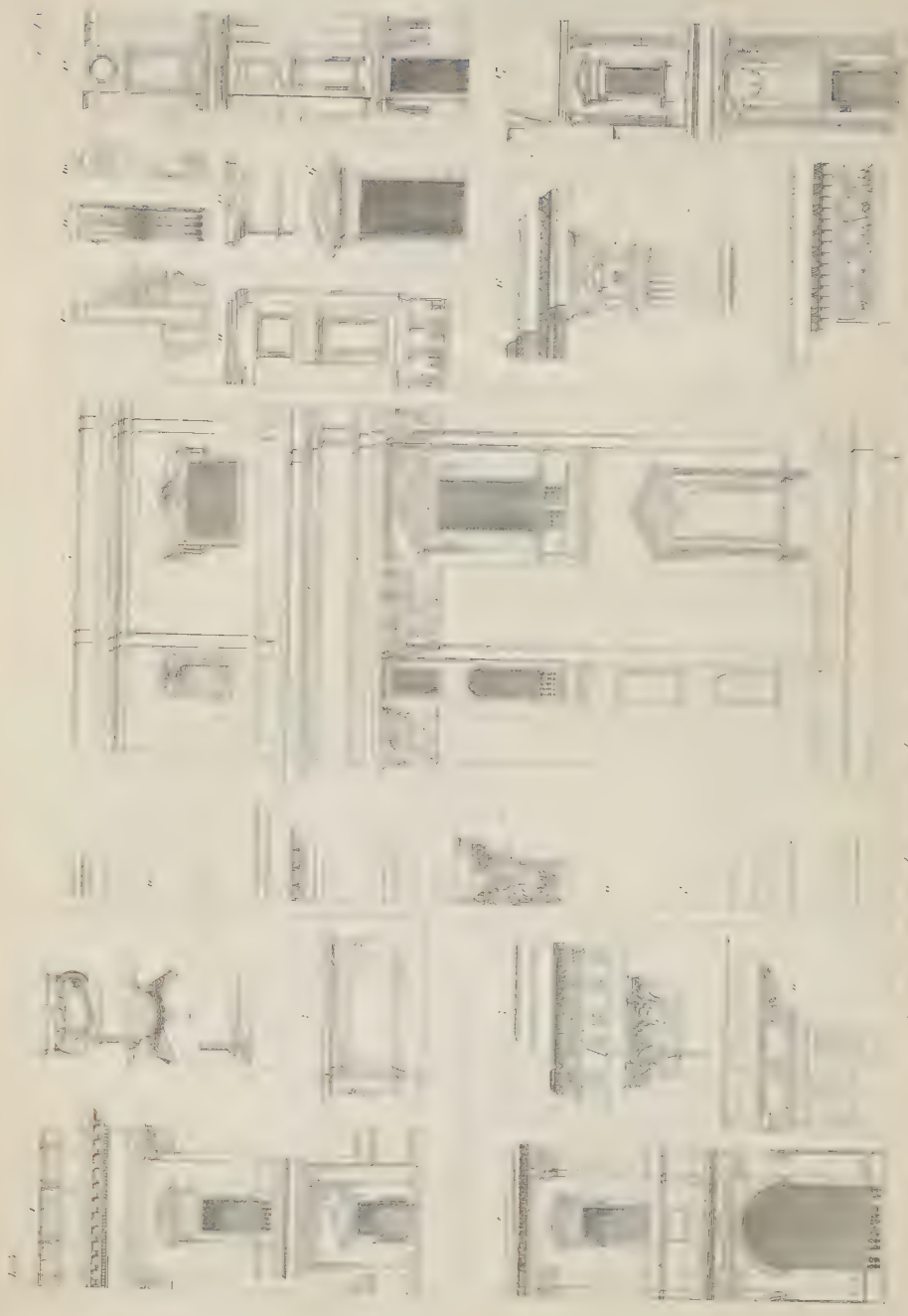
8. Plan of the Church of Our Lady of the Angels, as it was altered in 1749 to the form of a cross. (Description de la ville de Rome, par Filippo Titi, 1763, p. 285.)

9. Longitudinal section of the same in its present state.

10, 11, 12, 13. Plan, front elevation, transverse section, and back elevation of the Church of St. Peter, as designed by Michael Angelo. (Bonanni, *Templi Vaticani Historia*, pl. xvii., p. 60 and following. Vasari, *Vite de' Pittori*, vol. iii., p. 262.)

14, 15, 16. Plan, portion of the interior decoration, and transverse section of the sacristy of the Church of St. Laurence at Florence, and called the chapel of the Princes, erected from the designs of Michael Angelo. (Vasari, *Ibid*, vol. iii., pp. 236 and 240. Ruggieri, *Scelta di Architetture di Firenze*, vol. ii., pl. i.)

17, 18, 19. Portion of the section, plan of the vestibule, and transverse section of the vestibule, of the library of St. Laurence. (Vasari, *Ibid*, p. 236. Ruggieri, *Ibid*, vol. iv., pl. iii. and x.)



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PLATE LX.

DETAILS AND PROFILES FROM THE PRINCIPAL BUILDINGS CONSTRUCTED FROM THE
DESIGNS OF MICHAEL ANGELO. SIXTEENTH CENTURY.

1. Portion at large from the façade of one of the palaces on the Place of the Capitol.
2. Base and capital of the Ionic columns of the portico, on the ground floor of the same.
3. Pedestal of the equestrian statue of Marcus Aurelius.
4. One of the inter-columniations of the first and second story of the Farnese Palace; the Ionic order of the first is by Vignola.
5. Capital and cornice of the second story.
6. Profile of the entablature crowning the exterior façade of the Farnese Palace.
7. Portion of the exterior of the Basilica of St. Peter.
8. Profile of the exterior basement of the Church of St. Peter, with the base of the pilasters.
9. Corinthian capital of the pilasters and the entablature round the exterior of the Church of St. Peter.
10. Base and cornice of the attic which terminates the exterior decorations of the same.
11. Interior order of the library of St. Laurence at Florence, with the arrangement of the desks for enclosing the manuscripts. (Ruggieri, *Scelta di Architetture di Firenze*, vol. iv., pl. x.)
12. Portion of the reading desks and book-cases at large.
13. Portion of the section of the vestibule of the library of St. Laurence. (Ruggieri, *Ibid*, vol. iv., pl. iii.)
14. Interior door from this same church.
15. Capital of column of the first order of this vestibule.
16. One of the great consoles in front and profile which support the columns of the lower order of this vestibule.
17. Part of the section of the Chapel of the Princes, described at Nos. 14, 15, and 16 of the preceding plate.
18. Details of the interior decoration of the same chapel.

PLATE LXI.

PLANS, SECTIONS, AND DETAILS OF THE ANCIENT AND THE NEW BASILICA OF ST. PETER OF THE VATICAN,
ROME. FOURTH, FIFTEENTH, SIXTEENTH, AND SEVENTEENTH CENTURIES.

1. Longitudinal section of the ancient Basilica of St. Peter of the Vatican, as constructed in the fourth century by order of Constantine. This section is taken from Bonanni, who himself borrowed it from the work of Carlo Fontana, entitled, "*Il Tempio Vaticano*;" and this last copied it from a drawing made at Rome in the time of Vasari, and preserved in the Medicæan Library at Florence. (Bonanni, *Templi Vaticani Historia*, pl. v., fig. iii., pp. 13 and 17. Carlo Fontana, *Il Tempio Vaticano*; Roma, 1694, in fol. fig., book ii., chap. x.)

2. General plan of the same. (Bonanni, *Ibid*, pl. ii., p. 11.)

3. Another plan of the same, on which is indicated in a lighter tint the successive additions made by different pontiffs to the body of the church erected by Constantine. (Bonanni, *Ibid*, pl. vii., p. 22.)

4. Figure of one of the tiles of terra cotta, forming the roof of the ancient Basilica, with the following inscription pressed upon it:—

REGNANTE THEODORICO DOMINO NOSTRO FELIX ROMA

from which it would appear that this was one of the tiles placed on the roof in the fifth or sixth century by Theodoric. (Bonanni, *Ibid*, pl. ix., fig. C, pp. 15 and 34.)

5. Another tile of the same kind, with this inscription:—

THEODORICO BONO ROMA

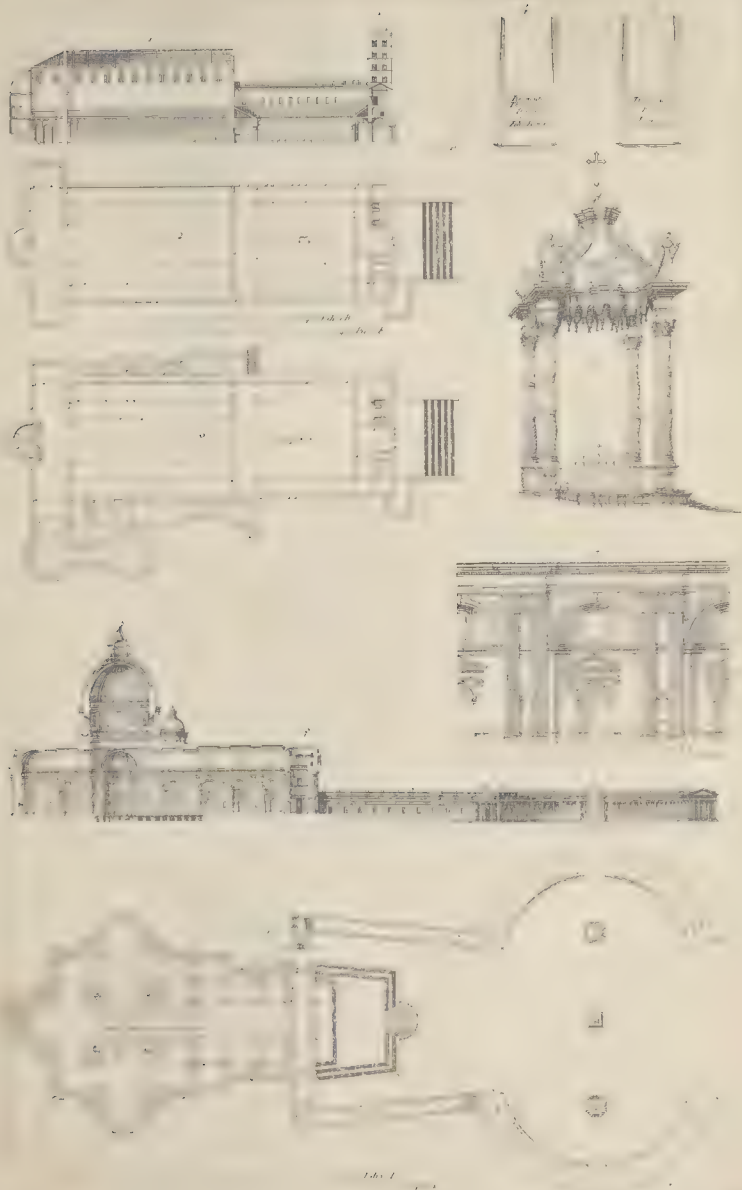
(Bonanni, *Ibid*, pl. ix., fig. B.)

6. Perspective view of the magnificent canopy or Baldachino of bronze, erected over the *Confession*, and in the centre of the cupola of the new Basilica, from the designs of Bernini. (Bonanni, *Ibid*, pl. xlix., p. 128.)

7. One of the divisions of the nave of the new Basilica.

8. General section of the Basilica of St. Peter.

9. General plan of the Basilica of St. Peter; the subterranean church is shown in a lighter tint.



Basilica di Santa Maria della Pace in Roma. Veduta dall'Orto di S. Maria della Pace. Veduta della Chiesa. Veduta della Chiesa. Veduta della Chiesa. Veduta della Chiesa.



Palazzo di Venezia. Veduta dal giardino.

PLATE LXII.

GENERAL VIEW OF THE BASILICA OF ST. PETER, AND THE PALACE OF THE VATICAN.

PLATE LXIII.

FORMS OF THE PRINCIPAL BAPTISTERIES, PECULIAR EDIFICES, OWING THEIR ORIGIN TO THE ESTABLISHMENT
OF THE CHRISTIAN RELIGION.

1. Section of a portion of the catacomb of St. Pontien at Rome; a well of water is still seen, which was used to administer baptism in the early periods of the church, from the first to the fourth century.

2. Plan of this place, with the staircase by which it is reached, and the canal which conducts the water.

3. Perspective view of the same; on the wall at the back is a fresco painting, representing the Baptism of Christ; it is engraved pl. x. of the section of Painting, No. 8.

4, 5. Plan and elevation of an antique Doric capital, preserved in the Church S^{te} Prisca in Rome; the abacus was hollowed out to contain the baptismal water, according to the inscription on the borders.

6, 7. Side elevation, section, and plan of an antique Temple of Jupiter, within the enclosure of the Palace of Diocletian at Spalatro. (Adams, Ruins of the Palace of the Emperor Diocletian at Spalatro, pl. xxix. and xxxiv.) This building of the third century is given here to show the analogy which it presents to the principal baptisteries which were erected since that period.

8, 9. Plans, elevation, and section of the Baptistery of Constantine, near the Church of St. John Lateran at Rome.

10. Antique sarcophagus of porphyry; in the centre of this edifice is a baptismal font.

11, 12. Plans of the ground floor, and at the level of the first and second orders; elevation and section of the Baptistery of Florence, constructed in the sixth century. (Ruggieri, Scelta di Architetture di Firenze, vol. iv., pl. xvii.)

13, 14. Plan and section of the baptistery of the Cathedral of Citta-nuova in Istria.

15. Modern baptismal font in a church at Radicofani.

16, 17. Plan, elevation, and section of a baptismal font in S^{te} Maria in castello at Corneto.

18, 19. Elevation, section, and plans of the baptistery of the Cathedral of Ravenna, fifth century. (Ciampini, Vetera Monumenta, vol. i., pl. lxix., p. 233. Fabri, Memorie sagre di Ravenna antica; Venezia, 1664, in 4to., p. 214.)

20, 21. Elevation, section, and plans of the baptistery of the Cathedral of Pisa; constructed in 1153 by the architect Diotisalvi. (Ciampini, Ibid., vol. ii., pl. vii., p. 23. Martini, Theatrum Basilicæ Pisane; Romæ, 1728, in fol. Morrona, Pisa illustrata, vol. i., p. 213.)

22, 23. Plan and elevation of the baptismal font of St. John in fonte at Verona. (Maffei, Verona illustrata, edit. in 8vo., vol. iii., p. 115.)

24, 25. Plans and elevation of the Baptistery of St. John at Parma.

26. Baptismal font in the Church of S^{te} Maria in via lata, Rome, placed here to show, as is also No. 15, the insignificant form to which the moderns have reduced the baptismal font.

To complete the collection of the principal baptisteries,

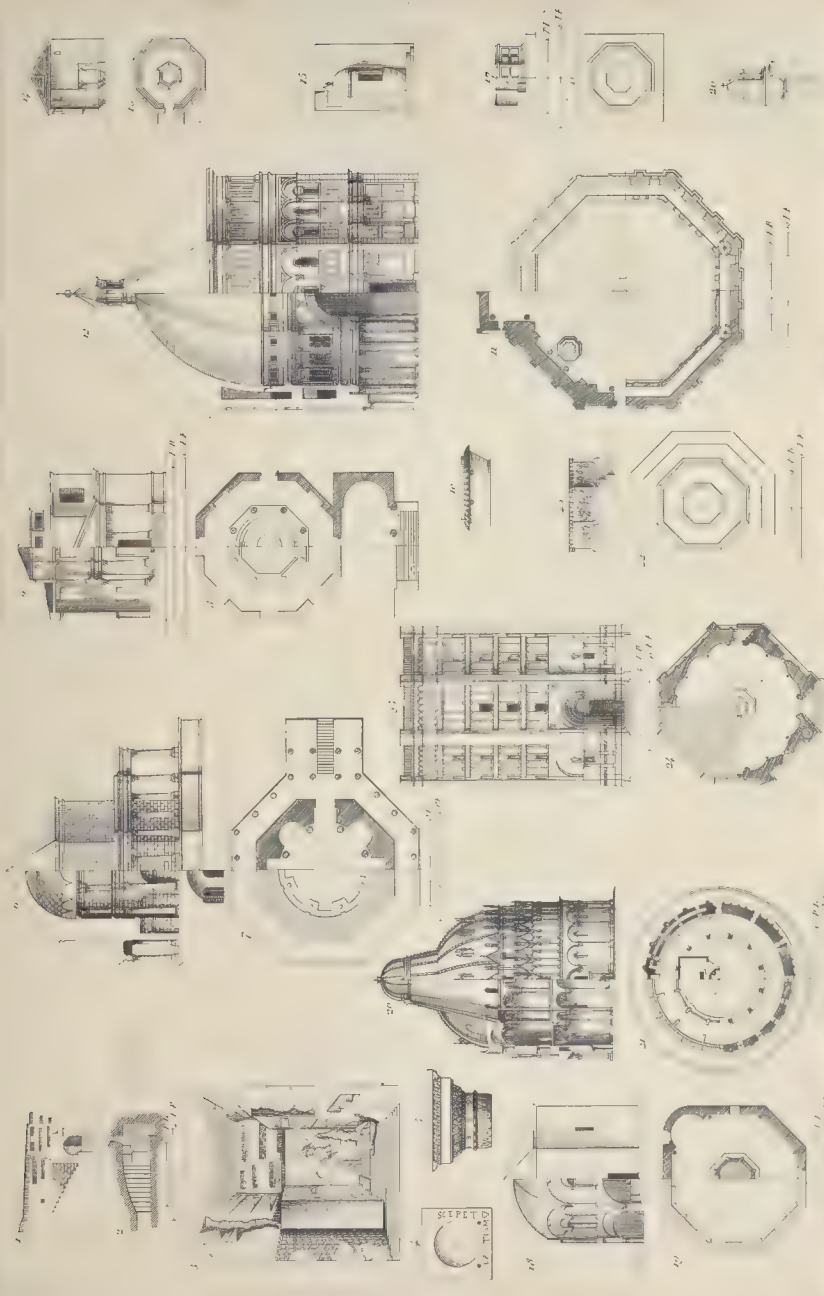
See Plate VIII., Nos. 9 and 10,—The antique edifice of circular form at Nocera de' Pagani near Naples, believed to have been a baptistery.

See Plate XVII., No. 16,—The baptistery used by the Arians, built at Ravenna, under the reign of Theodoric, and now part of the oratory of S^{te} Maria in Cosmedino.

See Plate XXV., No. 31,—The baptistery of the Cathedral of Torcello, one of the islands of the lagoons of Venice; work of the ninth century.

See Plate XXVIII., Nos. 3 and 4,—The small circular church of the Holy Sepulchre at Bologna, which is supposed to have served as baptistery to the Church of St. Peter and St. Paul.

See Plate LXXIII., No. 9,—The baptistery of the Cathedral of Parenzo in Istria.



Plan de l'église de Saint-Étienne de la ville de Paris, d'après les plans de l'architecte de la ville de Paris, et les plans de l'architecte de la ville de Paris.



Small, simple, convenient, little, for use of the poor, cannot be described, but, etc.

PLATE LXIV.

HISTORICAL AND CHRONOLOGICAL TABLE OF THE FRONTS OF TEMPLES BEFORE AND DURING THE DECLINE OF ART.

AGE OF AUGUSTUS.

1. The Pantheon at Rome. Vide pl. i., Nos. 10, 11, 14.
2. The entrance of the Temple of Caius and Lucius, called the Maison Carrée, Nîmes. Vide pl. i., No. 6.

FOURTH CENTURY.

3. Façade of ancient basilica of St. Peter as built by Constantine. Vide pl. lxi., Nos. 1 and 2.

FIFTH CENTURY.

4. Elevation of the ante-portico or porch before the atrium of the Church of St. Clement, Rome. Vide pl. xvi., No. 2.

SIXTH CENTURY.

5. Façade of the Church of St. Sophia of Constantinople. Vide pl. xxvi., Nos. 1 and 2.

SEVENTH AND EIGHTH CENTURIES

6. Front of the Church of St. John in borgo at Pavia. Vide pl. xlv., No. 9; pl. lxxiii., No. 27.

EIGHTH CENTURY.

7. Façade of the Church of St. Sabas on Mount Aventine, Rome, as it still appears.

NINTH CENTURY.

8. Elevation of the Church of S^a Foesa at Torcello. Vide pl. xxvi., Nos. 3, 4, 6, and 7.

TENTH AND ELEVENTH CENTURIES.

9. Façade of the Basilica of St. Zenon at Verona. Vide pl. xxviii., Nos. 24, 25, 26, 27, and 28.

ELEVENTH CENTURY.

10. Façade of the Cathedral of Pisa. Vide pl. xxv., Nos. 32, 33, and 34.

11. Façade of the Church of St. Miniato al monte near Florence. Vide pl. xxv., Nos. 20 to 28.

TWELFTH CENTURY.

12. Façade of the Cathedral of Modena. Vide pl. lxxiii., Nos. 16, 30, 39, 40, and 42; pl. xlii., No. 4. The bas-reliefs which adorn the front are given in pl. xxi. of the section of Sculpture.

13. Façade of the Church of St. Bernard at Chiaravalle. Vide pl. xxxvi., Nos. 23 and 24; pl. xlii., No. 5; pl. lxxviii., No. 33; pl. lxx., Nos. 10, 11; pl. lxxiii., Nos. 17, 31, and 43.

14. Façade of S^a Maria in castello at Corneto. Vide pl. lxxiii., No. 48; pl. xlii., No. 6; pl. lxxvii., No. 9; pl. lxx., No. 17.

THIRTEENTH CENTURY.

15. Portico of the Church of St. Laurence outside the walls. Vide pl. xxviii., Nos. 29 and 39.

16. Portico of the Church of St. Vincent and St. Anastasius. Vide pl. xxv., Nos. 3, 4, and 5.

FOURTEENTH CENTURY.

17. Façade of the Church of S^a Clara, Naples. Vide pl. liv., Nos. 8 to 21.

THIRTEENTH AND FOURTEENTH CENTURIES.

18. Porch of the Cathedral of Orvieto. Vide pl. lxxiii., No. 50; pl. xlii., No. 11; pl. lxx., No. 26.

FOURTEENTH CENTURY.

19. Porch of the Church of St. John the Baptist at Monza near Milan.

20. Porch of the Cathedral of Cologne.

21. Porch of the Church of Notre Dame at Rouen.

22. Porch of the Cathedral of Leon in Spain.

23. Porch of the Cathedral of York. Vide pl. xli., No. 1; pl. lxx., No. 30.

FIFTEENTH CENTURY

24. Façade of the Cathedral of Upsala in Sweden. Vide pl. xliii., Nos. 20, 21, 22, 23.

25. Façade of the Church of St. Cosimato Nunnery at Rome.

26. Façade of the Church of St. Andrew at Mantua. Vide pl. lii., Nos. 1 to 8.

27. Façade of the Church of Cervia near Ravenna.

28. Façade of the Church of St. Adrian at the Campovaccino at Rome.

29. Façade of the Church of St. Augustine at Rome. Vide pl. lxxiii., No. 68; pl. xlii., No. 24; pl. lxxvii., No. 13; pl. lxxviii., No. 61.

30. Front of the Church of St. Peter, as designed by Michael Angelo. Vide pl. lix., lx., lxi., lxii.

PLATE LXV.

TABLE OF ARCHITRAVES, USED AS BEAMS, EMPLOYED IN THE INTERIOR OF BUILDINGS DURING THE DECLINE OF ART, AND THE DIFFERENT FORMS OF ARCHES WHICH WERE SUBSTITUTED FOR THEM.

1, 2. Longitudinal section and plan of the Church of S^{ta} Maria in trastevere; fourth century. The architrave and entablature are here regularly employed, and continued horizontally without break.

3, 4. Longitudinal section and plan of the Church of S^{ta} Maria Maggiore in Rome, another example of the judicious employment of the architrave and entablature.

5, 6. Longitudinal section and plan of the Church of St. John of the Florentines at Rome, commenced under the pontificate of Leo X., from the designs of Sansovino, and terminated by James de la Porta.

7. Part of the interior order of the Baptistery of Constantine. Vide pl. lxiii., Nos. 8 and 9.

8. Architrave over the columns of the Church of S. Stephano rotondo. Vide pl. xii., No. 10.

9. Portion of the interior of the Temple of Peace, Rome. The architrave profiles over each column.

10, 11. Entablature of the Church of St. Constance, commonly called the Temple of Bacchus.

12. Two divisions of the nave of the Church of St. Nicholas in carcere at Rome, in which there is no trace of an entablature.

13. Portion of the nave of the Church of St. Appolinarius

in classe near Ravenna; the arches repose on a kind of rude architrave placed between them and the capitals of the columns.

14. Arches from the Cathedral of Pola. Vide pl. xxv.

15. Arcades from the Church of St. Vincent and St. Anastasius near Rome. Vide pl. xxv., No. 3, 4, and 5; pl. lxiv., No. 16.

16. From the Church of S^{ta} Maria sopra Minerva. Vide pl. lxxiii., No. 75.

17. From the Cathedral of Milan. Vide pl. xli., and lxx., No. 31.

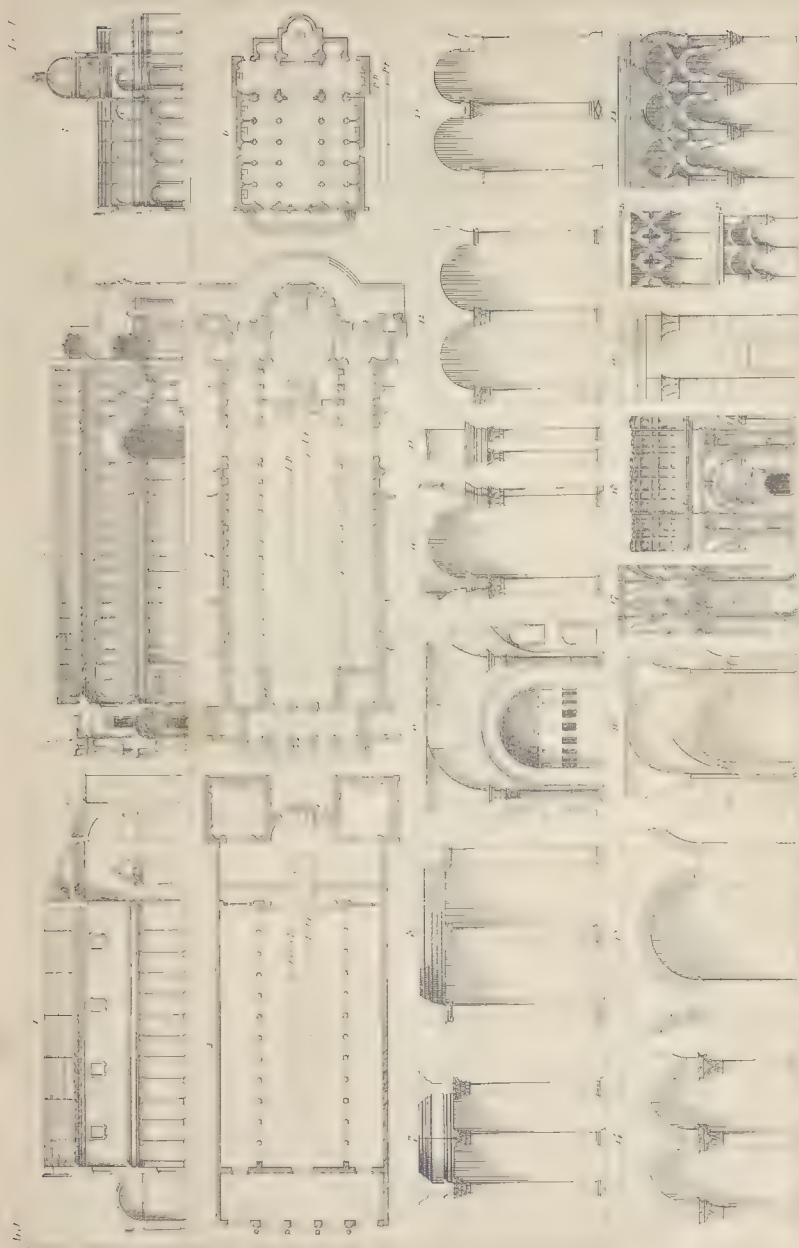
18. The use of the architrave again appears in the sixteenth century in the Church of St. Peter, as well as in many other churches built after its model.

19. Example of the employment of the architrave by the Egyptians.

20. Part of the façade of the Palace Cavalli at Venice; in the place of an entablature we have arches interlaced in the Moorish style.

21. From the Mosque of Cordova.

22. Another part of the interior of the Mosque of Cordova; the interlacing arches offer some analogy to those of Palace Cavalli, No. 20.



Veduta della Basilica di San Ambrogio in Milano. 1. Plan. 2. Section. 3. Detail of the apse. 4. Detail of the nave. 5. Detail of the exterior. 6. Detail of the interior. 7. Detail of the apse. 8. Detail of the nave. 9. Detail of the exterior. 10. Detail of the interior. 11. Detail of the apse. 12. Detail of the nave.



Fig. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

PLATE LXVI.

PRINCIPAL FORM OF THE VAULTS AND CEILINGS EMPLOYED IN THE SACRED BUILDINGS
DURING THE DECADENCE OF ART.

1. Interior of the Pantheon of Rome; it is crowned by a semicircular dome, the largest of its class.
2. Interior view of the Basilica of St. Paul outside the walls of Rome, showing its wooden roof. Vide pl. iv.
3. Principal nave of S^{ta} Maria Maggiore at Rome; it is covered by a ceiling of the greatest richness, the work of the fifteenth century. Vide pl. lxx., Nos. 3 and 4.
4. The great nave of St. Peter's; the vault is executed in stucco gilt, of the greatest magnificence. Vide pl. lix., lx., lxi., lxii.
5. Part of the Church of St. Ouen at Rouen in 1318; the roof is formed of pointed arches, crossing diagonally. Vide pl. xli., Nos. 2 to 8.

PLATE LXVII.

CHRONOLOGICAL AND HISTORICAL TABLE OF THE INVENTION AND EMPLOYMENT OF THE CUPOLA, OR DOME.

ANTIQUE

1. Plan and section of the Pantheon, Rome.
2. Plan and section of an antique edifice, still seen outside the walls of Rome, and called the *Torre de' Schiavi*; this monument offers an early example of a hemispheric vault, erected upon an octagonal plan, with pendentives in the angles.
3. Another example of the same, in a hall or temple, forming part of the baths of Caracalla.

SIXTH CENTURY

4. Plan and section on the diagonal of the centre part of the Church of St. Sophia at Constantinople.
5. Plan and section of the cupola of the Church of St. Vitali at Ravenna, constructed by Justinian, at the time this same prince erected St. Sophia at Constantinople. Vide pl. xxiii.

SEVENTH AND EIGHTH CENTURIES.

6. Plan and section of the cupola of the Church of St. Michael at Pavia. Vide pl. xxiv.
7. Plan and section of the cupola of the Church of St. Mark at Venice, commenced in the tenth and terminated in the eleventh century. Vide pl. xxvi.

ELEVENTH CENTURY.

8. Plan and section of the cupola of the Cathedral of Pisa. Vide pl. xxv., Nos. 32, 33, 34.

TWELFTH CENTURY

9. Plan and section of the cupola of the Church of S^{te} Maria in castello at Corneto. Vide pl. lxxiii., No. 48; pl. lxiv., No. 14; pl. xlii., No. 6; pl. lxx., No. 17.

TENTH AND ELEVENTH CENTURIES.

10. Plan and section of the cupola of the Church St. Cyriac, Cathedral of Ancona. Vide pl. xxv., No. 38.

THIRTEENTH CENTURY

11. Plan and section of the Cathedral of Sienna. Vide pl. lxxiii.
12. Plan and section of the tower of the Church of Notre Dame at Dijon. Vide pl. xxxvi., No. 1 to 13.

FIFTEENTH CENTURY.

13. Plan and section of the cupola of the Church of St. Augustine, near the Place Navona at Rome, built in 1483, by Baccio Pintelli, a Florentine architect; although not important by its dimensions, it forms an epoch in the history of cupolas; all those which had been erected up to that period were either like the Pantheon, No. 1, supported on the walls; or on pendentives united to the arches of the nave, as at St. Sophia and St. Mark, No. 4 and 7; or on low *tambours*, as at the Cathedrals of Pisa, Sienna, and Florence, Nos. 8, 11, and 16. The cupola of St. Augustine is the first which was established on a *tour de dome*, a happy idea more fully carried out in the dome of St. Peter's.
14. View of the cradle vaulting of the antique temple at Nismes. Vide pl. xlii., No. 24.

FIFTEENTH AND SIXTEENTH CENTURIES.

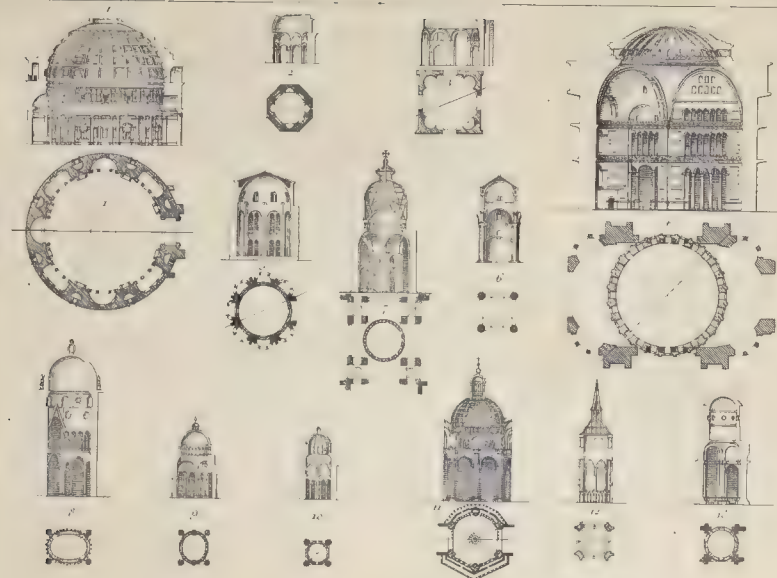
15. Vaulting of the nave of the Basilica of St. Peter.

FIFTEENTH CENTURY.

16. Plan and section of the cupola of the Church of S^{te} Maria del fiore at Florence.
17. Plan and section of the cupola of the Church of St. Peter.
18. View of the antique temple at Nismes. (La maison Carrée.)

SIXTEENTH CENTURY

19. Bird's-eye view of the Church of St. Peter.



Archit. cronologica ed istorica dell'architettura dell'arte.

PLATE LXVIII.

TABLE OF THE FORMS AND PROPORTIONS OF COLUMNS EMPLOYED BEFORE AND DURING THE DECLINE OF ART
TO ITS RESTORATION.

FIRST CENTURY

1. One of the twenty-four antique columns of the Church of St. Paul outside the walls of Rome.

FOURTH CENTURY.

2. Another column from the same, executed at the time of the foundation or enlargement of the church; it has much less elegance than the antique column, No. 1, although of the same dimensions, and used with it. See pl. v., No. 3; and pl. vii., Nos. 1 and 2.

3. This column is from one of the side arches of the same church, and has upon its base the name of Pope Siricius, who occupied the papal chair in the fourth century.

FIFTH CENTURY.

4. This column, still further removed from the antique, is from the Church of St. Apollinaris at Ravenna. The base and capital are on the following plate; the plan and section of the church, pl. xvii., Nos. 17-22.

SIXTH CENTURY

5. Similar column from the same.

6. Column from the Church of S^a Sophia, Constantinople.

7. Column from the Cathedral of Parenzo.

8. Column from the ground floor of the church of St. Vitali, Ravenna.

9. Column of the upper gallery of the Church of St. Vitali, Ravenna.

10. Column in the centre of the windows of the dome of the church, &c.

SEVENTH CENTURY.

11. Column from the Church of S^a Julia near Bergamo.

12. Column from the Church of St. Michael, Pavia.

EIGHTH CENTURY.

13. Column from the Church of St. John, at the Porta Latina, Rome.

14. Column from the Church of St. Sabas at Rome.

15. Column from the Cathedral of Cordova.

ELEVENTH CENTURY.

16. Column from the Cathedral of Torcello.

NINTH CENTURY

17. Column from the Cathedral of Pola, Istria.

TENTH CENTURY

18. Column from the interior of the Church of St. Mark, Venice.

19. Column, octagonal on plan, from the same.

20. Column, of analogous form, from the small antique temple in the valley of the Nymph Egeria near Rome.

TENTH AND ELEVENTH CENTURIES.

21. Column from the Church of St. Syriac, Cathedral of Ancona.

22. Column from the House of Pilate, Rome.

ELEVENTH CENTURY.

23. Column from the Cathedral of Pisa.

ELEVENTH AND TWELFTH CENTURIES

24, 25, 26. Columns from the cloisters of the Church of St. Stephen at Bologna.

TWELFTH CENTURY.

27. Column from the Cathedral of Ferrara.

28. Column from the Cathedral of Modena.

29. Similar column from a Greek manuscript of the ninth century.

30, 31. Egyptian columns.

32. Column from the ancient cloister of the Abbey of St. Vincent and St. Anastasius.

33. Column from the Church of Chiaravalle.

34. Column from the cloister of the Church of St. Laurence, Rome.

35. Column from a building at Venice called il Fondaco de' Turchi.

THIRTEENTH CENTURY.

36. Column from the upper Church of St. Francis at Assisi.

37, 38. Columns from the cloister of the Church of St. Paul outside the walls of Rome.

39, 40. Columns from the Church of St. Flavian near Montefiascone.

41. Column from an ancient painting at Herculaneum.

42. Column from one of the chapels of the Cathedral of Upsala, Sweden.

43. Column from the Cathedral of Paris.

FOURTEENTH CENTURY

44. Column from the Church of Modling, built by the templars in the fourteenth century, at two leagues from Vienna.

45. Column from Ely Cathedral.

46. Column from the Cathedral of Toledo.

47. Column from the interior of the Cathedral of Milan.

THIRTEENTH CENTURY.

48. Column from the Church of S^a Maria Novella at Florence.

49. Corinthian pilaster from the Church of S^a Maria del fiore at Florence.

FOURTEENTH CENTURY

50. Column from the Loggia or Portico de' Lanzi at Florence.

51. Column from the Alhambra at Granada in Spain.

52. Column from a painting at Herculaneum.

53. Column from the Church of S^a Maria sopra Minerva.

FIFTEENTH CENTURY.

54. Column from the Church of St. Onofrio at Rome.

55. Column from the Library of Cesena.

SIXTEENTH CENTURY

56. Column from the Cathedral of Mantua.

FIFTEENTH CENTURY

57. Column from the Church of St. Laurence at Florence, by Brunelleschi.

58. Column from the interior court of the Palace of St. Mark of Venice, at Rome, by Baccio Pintelli.

59. Column from the Church of S^a Maria del popolo, Rome, by Baccio Pintelli.

60. Column from the stage of an ancient theatre at Velletri.

61. Column from the Church of St. Augustine, Rome, by Baccio Pintelli.

62. Spiral staircase by Bramante at the Belvedere at the Vatican.

63. Corinthian column from the interior of the Church of St. Peter by Michael Angelo.

64. Corinthian pilasters from the exterior of the Church of St. Peter.

PLATE LXIX.

CHRONOLOGICAL TABLE OF THE DIFFERENT KINDS OF BASES AND CAPITALS EMPLOYED FROM THE
COMMENCEMENT OF THE DECLINE OF ART TO THE ELEVENTH CENTURY.

FIRST CENTURY

1. Base, capital, and entablature from the Pantheon.

FOURTH CENTURY.

2. Base and capital of one of the columns of the principal nave of the Church of St. Paul outside the walls of Rome.
3. Base and capital of another column from the same.

FIFTH CENTURY.

- 4, 5, 6. Capitals from the façade of the ancient Palace of Theodoric.
7. Base and capital from the nave of the Church of St. Apollinarius in classe.
8. Capital from the Church of St. Gregory at Rimini.

SIXTH CENTURY

9. Capital from a column in the Church of St. Sophia at Constantinople.
10. Base of another column from the same.
- 11, 12. Capitals from the interior of the Cathedral of Parenzo in Istria.
13. Base and capital from the Church of St. Apollinarius.
- 14, 15. Bases and capitals from the Church of St. Vitali, Ravenna.

SEVENTH AND EIGHTH CENTURIES.

16. Capital from the interior of an antique edifice, commonly called the Temple of Mars the Avenger.

17. Base and capital of one of the pillars of the Church of S^{te} Julia near Bergamo.

18. Base and capital of one of the pillars of St. Michael, Pavia.

EIGHTH AND NINTH CENTURIES

19. Bases, capitals, and other Arabian details, from the Mosque of Cordova.

NINTH CENTURY.

- 20, 21, 22. Bases and capitals from the nave of the Cathedral of Pola in Istria.

23. Base and capital from the Church of S^{te} Fosca at Torcello, Venice.

TENTH CENTURY.

- 24, 25. Bases and capitals from the Church of St. Mark, Venice.

TENTH AND ELEVENTH CENTURIES.

- 26, 27. Bases and capitals from the Basilica of St. Zenon at Verona.

28. Base and capital from the nave of St. Cyriac Cathedral of Ancona.

ELEVENTH CENTURY

29. Base and capital from the Cathedral of Pisa.

30. Base and capital from the Cathedral of St. Miniato al monte near Florence.

31. Base and capital of the Church of the Quattro Santi at Rome.

PLATE LXX.

CONTINUATION OF THE CHRONOLOGICAL TABLE OF THE BASES AND CAPITALS EMPLOYED FROM THE
ELEVENTH TO THE SIXTEENTH CENTURIES.

ELEVENTH AND TWELFTH CENTURIES

1. Base and capital of the coupled columns from the cloisters of the Church of St. Stephen, Bologna.
2. Capital and entablature from an Egyptian temple.
3. Capital and entablature from a monument at Persepolis.

TWELFTH CENTURY.

4. Base, capital, and architrave from one of the columns of the principal door of the Cathedral of Modena.
5. Other bases, capitals, and entablature, from the same.

TWELFTH AND THIRTEENTH CENTURIES

6. Capital from a column of the cloister of the Church of St. Laurence.
7. Base and architrave from the same.
8. Capital of column from the cloister of the Abbey of the Three Fountains near Rome.
9. Base and capital of another column from the same.

TWELFTH CENTURY

10. Base and capital from the grand nave of the Church of Chiaravalle.
11. Another capital from the same.
12. Capital from the nave of the Cathedral of Modena.
13. One of the composite capitals from the Cathedral of Morreale near Palermo.

THIRTEENTH CENTURY.

- 15, 16. Capitals of columns much in use at this period.

TWELFTH CENTURY.

17. Capital from the Church of S^{ma} Maria in castello.
18. Capital from the Fondaco de' Turchi, Venice.

THIRTEENTH CENTURY

19. Pedestals, bases, and capitals of the pillars of the Church of St. Francis of Assisi.
20. Base, capital, and entablature from the cloister of the Abbey of Subiaco near Rome.
21. Base, capital, and entablature from the cloister of the Church of St. Paul outside the walls.
22. Stylobate, bases, capitals, and arches from the same cloisters.

23. Bases and capitals of a group of columns, from one of the pillars of the Church of St. Flavian near Montefiascone.

24. Details of the pilasters which decorate the upper part of the pillars of the nave of S^{ma} Maria del fiore at Florence.

25. Details of the pilasters of the lower part of the same.

26. Base and capital of one of the columns of nave of the Cathedral of Orvieto.

FOURTEENTH CENTURY

27. Base and capital of the pillars of the Loggia or Portico de' Lanzi at Florence.

THIRTEENTH CENTURY

28. Base and capital of the pillars of the interior of the Cathedral of Paris.

FOURTEENTH CENTURY

29. Base and capital of one of the pillars of the Church of Modling near Vienna.

30. Base and capital from the Cathedral of York.

31. Base and capital from the nave of the Cathedral of Milan.

32. Base and capital from the Cathedral of Toledo in Spain.

FIFTEENTH CENTURY

33. Base, capital, entablature, and architraves in the interior of the Church of St. Laurence at Florence.

34. Stylobate, base, capital, and entablature of the composite order employed by Leon Baptista Alberti in the decoration of the principal façade of the Church of St. Francis at Rimini.

35. Base, capital, and entablature of the composite pilasters of the central arch of the façade of St. Andrew at Mantua, by Leon Baptista Alberti.

36. Details of the two composite orders, one over the other, supporting the great arches of St. Augustine, Rome, built by Baccio Pintelli.

37. Stylobate, base, capital, and entablature of the Doric order of the small temple erected by Bramante, in the centre of the cloister of the Church of S. Pietro in Montorio at Rome.

38. Base, capital, and entablature of the columns from the interior of the Basilica of St. Peter, by Michael Angelo.

39. Stylobate, base, capital, and entablature from the exterior of the same.

PLATE LXXI.

METHODS OF CONSTRUCTION IN USE BEFORE AND DURING THE DECLINE OF ART.

CONSTRUCTION OF WALLS

1. Stone wall, constructed according to the principles of the best periods. This wall was constructed with stones of the same size perfectly squared, and in alternate layers, placed either longitudinally or transversely; examples of this perfect kind of construction are found on the quay, near the mouth of the Cloaca Maxima at Rome, an ancient wall of Palestrina, and the remains of a tomb near Albano.

2. Opus incertum, formed of small stones of irregular figures, placed one over the other without order; the angles and extremities of the walls were consolidated by chains of bricks, ranged in horizontal courses, forming a bond at regular intervals; the whole was often covered with a mortar of lime and pouzzolana: the most ancient edifices of Rome appear to have been constructed in this manner, as the cella of the Temple of Tivoli, the remains of the country house of Maecenas and Quintilius Varus; and the Temple of Fortune at Palestrina.

3. Opus reticulatum, reticulated work; this kind of construction, also antique, consisted of small stones of peperino, or tufo, volcanic productions from the environs of Rome; they were cut into small pyramids, about three inches at the base, and five or six inches in height; they were arranged diagonally on the surface of the wall, and the points entered the general mass of rubble of which the wall was composed; there was scarcely any mortar between the joints of the reticulatum, but the whole was generally covered with cement. A fine example of the reticulatum is seen in part of the walls of Rome, between the Porta del Popolo, and the Villa Borghese, called the Muro torto.

4. Same kind of masonry, in which there was more mortar between the lozenges, but the outer covering of cement was dispensed with.

5. Another kind of reticulatum, a gross imitation of the preceding, but with stones of unequal and irregular form, with a greater quantity of mortar between the joints.

6. Portion of the walls of Rome, restored by order of Narses, in the sixth century; the stones are rudely shaped and separated by large interstices, filled in with brick, and a large quantity of mortar.

7. Another example of the irregular employment of blocks of stone in the construction of the bridge Salaro, rebuilt by Narses in the sixth century.

8. A kind of opus incertum degenerated, seen in a portion of the walls of Rome, restored in the sixth century, by Belisarius; the form of the stones is very irregular, and the joints large with abundance of mortar.

9. Example of a brick wall constructed after the most approved method of the ancients; the two faces of the wall were formed with triangular bricks, with the one angle towards the interior of the wall; the centre was filled in with small stones and mortar; every four feet in height a bond was formed by three rows of square bricks over the whole thickness of the wall; the angles of the walls were similarly strengthened.

10, 11. Same kind of construction, but less regular in the arrangement of the bricks and thickness of the joints.

12. Masonry composed of blocks of tufo, arranged in courses, but irregularly, from a wall and tower of a gate of Rome, called de' Cavallieri, behind the Church of St. Peter.

13. Another wall with blocks of tufo, but employed with more art than the preceding, seen at Rome below the buildings of the Capitol; it is a restoration of the fifteenth century; the antique capital and fragment of architrave built in the wall are said to have belonged to the Tabularium, a building destined to preserve the archives.

14. Ruin kind of opus incertum, from the ancient tower de' Conti at Rome, executed in the twelfth century, composed of fragments of lava and pebbles, thrown in pell-mell with the mortar, and at unequal intervals in height, are layers of mortar to consolidate the work.

15. Mixed masonry of the third century, from the circus of Caracalla near Rome; the surface of the walls formed with alternate courses of triangular and squared blocks of tufo, or peperino; the centre of the wall was filled in with rubble.

16. Upper part of the arch of Janus at Rome, in which the same kind of masonry exists, but less regularly executed.

17. Similar construction, from a wall of the Church of S. Angelo in pescheria, Rome; restoration of the sixth century.

18. Wall built in regular courses, but with blocks of tufo, of unequal sizes, from a building of the thirteenth century, at S. Sisto Vecchio, near the baths of Caracalla.

19. Wall of Lombardic construction, from the ruins of a church at Bergamo, built in courses of three rows of squared stones, and the rows of smaller stones placed angularly.

20. Portion of a wall near the Arch of Titus, composed of fragments of every kind.

21. Construction of the wall of the Church of St. Vincent and St. Anastasius, near Rome, executed from the eighth to the ninth century, by order of Charlemagne, exhibiting an amelioration on the preceding.

22. From the Church of St. Bartholomew all'isola at Rome, work of the tenth century, showing that the amelioration did not long continue.

23. The same negligence is seen in a wall of the Church of the Four Saints; eleventh century.

24. The exterior stylobate of the Church of St. Peter, by Michael Angelo, constructed after the principles of the ancients.

25. Façade of a house on which is read "Vinea Vidascha," near the gate of St. Sebastian at Rome; it presents a confused assemblage of antique fragments of statues and bas-reliefs.

26. Portion of the walls of Rome, restored in 1157, composed of alternate courses of squared stone and long bricks, the whole united with a considerable quantity of mortar.

27. Brick wall from the Church of St. Laurence outside the walls of Rome; thirteenth century.

28. The same construction from a wall of the Church of S. Egidio in borgo at Rome; fourteenth century.

29. Mixture of tufo and peperino; restored in the fifteenth century by Nicholas V.

30. Walls of the Palace of the Vatican in the sixteenth century, by Leo X; this wall is executed with great care, and may be compared with those of the best periods of antiquity.

31. The same amelioration may be observed in the construction of a bastion erected at Rome near the gate of St. Paul, under Paul III., in the sixteenth century.

CONSTRUCTION OF ARCHES AND LINTELS.

32. Plan and elevation of an archway called the Arco de' Pantini at Rome; the wall is constructed of peperino and the arch stones of travertine.

33. Portion of the Forum of Nerva, called the Colonnacce.

34. Part of a façade of an antique edifice at Rome, called the Baths of Paulus Emilii; with the exception of the capitals and the upper cornice, which are in travertine, the whole of the decoration is in brick.

35. Antique gate in Sicily; the jambs of the gate are in squared stone, the arch is formed of three rows of vases of terra cotta placed one within the other.

36. Plan and elevation of one of the vases.

37. One of the arches from the Mausoleum of Theodorici, Ravenna.

38. Portion of the cloister of the Church of S^{te} Clara, Naples; fourteenth century.

39. From the Palace of the Emperors, Rome.

40. Lintel of brick near the ancient Palace Savelli at Rome.

41. Restoration of the Porta Latina.

42. From St. Nicolas in carcere, Rome.

43. Flying buttress, from the Cathedral of Notre Dame, Paris.

44. Arches of the Farnese Palace at Rome by Vignola; return towards the principles of the ancients.

45. Portion of the antique theatre called Castræne.

46. From the wall of a private house, Via di Borgo, Rome.

CONSTRUCTION OF VAULTING

47. Transverse section of an ancient tomb on the Appian Way, between Rome and Albano.

48. Vault from the Baths of Diocletian at Rome; it consists of chains of brick following the crown of the arch, the intervals filled in with rubble.

49. Hemispheric vault of similar construction, with vases of terra cotta introduced in the spandrels to lighten it.

50. Vault under the steps of the Circus of Caracalla near Rome, showing a similar construction.

51. Another example of the employment of vases to lighten the construction of vaulting, from the Church of St. Sebastian, Rome.

52. Covering in stone of the mausoleum of Theodorici at Ravenna.

53. Part of the vault from the House of Pilate, Rome; it is executed in rubble stone, forming a sort of opus incertum.

54. Cupola of St. Vitale, Ravenna, remarkable for its peculiar construction. Vide pl. xxiii.

55. Transverse section of the vaulting of the nave of the Cathedral of Paris. Vide pl. xxxix.

56. Vaulting by Michael Angelo under the porticoes of the ground floor of the Palace of the Conservatore at the Capitol.



Apparecchi e metodi di costruzione in uso prima e durante la costruzione dell'Edif.



PLATE LXXII.

TABLE OF THE STYLE OF CIVIL ARCHITECTURE, DURING ITS DECLINE, COMPARED WITH THAT WHICH IT TOOK AT ITS RESTORATION.

1. Plan and elevation of the Tower de' Conti at Rome in the thirteenth century, by Marchionne d'Arezzo, several of whose works are cited by Vasari in his life of Arnolfo di Lapo. (Vasari, *Vite de' Pittori*, vol. i., p. 9.)

2, 3. Plan and elevation of the Fountain Branda at Sienna, erected in 1193.

4. Façade of a private house at Bolsene near Montefiascone, between Rome and Florence, erected in 1299.

5. Plan and elevation of an isolated fire-place, seen at Bologna.

6. Porta Romana at Sienna, built in 1391.

7. Façade of a private house at Assisi; on the right is a small door, some few feet above the ground, which was called the Gate of Death, because, according to an ancient custom, it was only opened to allow of the bodies of those who had died in the house passing out. Young married couples also entered the houses by these doors, when they were told that it would only open again for them when they should at the same time leave the house and the world. Similar doors were used by the ancients, and called by them *Sandapilarie*. In the ancient circus there was a door at the side called *Libitinaria*, because it was used for the carrying away of the bodies of those who died in the games; and in the old Church of St. Peter of the Vatican there was a door called the *Porta del Giudizio*, through which were carried the dead bodies of those who were interred within the church.

8. Town Hall at Gubbio in the Roman territory; thirteenth century.

9. Plan and section of a bath outside the city of Bologna; the period of the erection of this building is uncertain.

10. Plan and view of the house where Petrarch retired and died in 1374, at Arquà, between Monselice and Padua.

11. Plan and section of the Hospital of Fabriano in the environs of Ancona; fifteenth century.

12. Plan and view of a bridge in the same town, built in the fifteenth century by Bernard Rossellini, a Florentine architect.

13. Back front of the Palace de' Governatori at Ancona, built by Margaritone d'Arezzo in 1270, alla maniera Greca, according to Vasari, vol. i., p. 39.

14. Entrance façade in the library of Cesene, founded in 1462, by Malatesta Novello, brother of Sigismond Malatesta, lord of Rimini.

15, 16. Transverse section, plan, and longitudinal section of the above.

17. Plan and façade of a house at Tivoli, on which are the arms of the house of Colonna, built in 1475.

18. Plan and elevation of a small chapel called St. John in Olen, near the Porta Latina, erected in 1509.

19. Plan of façade of the house of Ariosto at Ferrara; above the entrance door is the following:—

LYDVIVICO AREOSTO 1510

and on the frieze separating the ground from the first floor:—

PARVA SED APTA MIHI SED NVLLI OBNOXIA SED NON
SORDIDA PARTA MEQ SED TAMEN AERE DOMVS

and above the centre window of the first floor:—

SIC DOMVS HAEC AREOSTA PROPITIUS DEOS HABEAT OLIM VT PINDARICA

20. Plan of the ducal Palace of Urbino, by Francesco de' Georgio, architect of Sienna, born in 1423, died 1470.

21. Castle of Cafaggiuolo, belonging to the grand dukes of

Tuscany, at a short distance from Florence, built for Cosmo de' Medici by Michelozzo Michelozzi.

22. Pleasure house of the grand dukes of Tuscany, about ten miles from Florence, erected for Laurence the Magnificent, from the design of Julian Giamberti, called Sangallo, a name which he derived for having constructed a monastery near Florence and outside the gate Sangallo. This artist, born in 1443 and who died in 1517, deeply studied the antique; and the knowledge he thus acquired he communicated to his nephew Antonio Sangallo, who also owed to him in great part the celebrity he afterwards enjoyed. He applied himself more particularly to the construction of fortifications, for which he was employed at Milan, at Naples, in Tuscany, and in the Papal States by order of Julius II. (Vasari, *Ibid*, vol. ii., p. 78.)

23. Façade of the Palace Strozzi at Florence, commenced from the designs of Benedetto de' Maiano, brother of Giuliano de' Maiano, and terminated by Cronaca, who designed the cornice.

24. Plan of the Church of St. Peter of the Vatican, as designed by the friar Giocondo de Verona when he was nominated architect to this church with Raphael and Julian Sangallo, after the death of Bramante in 1514.

25. Plan and elevation of the Villa Madama at Rome. From Vasari we learn that shortly after the death of Raphael in 1520, Cardinal Julio de' Medici engaged Julio Romano to construct this villa. The works were undertaken with great expedition, but were suspended in 1521 by the death of Leo X. Vasari adds, that after the death of Adrian VI., who succeeded Leo X., Julio de' Medici having been raised to the Papal chair in 1523, under the title of Clement VII., Julio Romano immediately recommenced the works in the Hall of Constantine at the Vatican; but he is silent on the subject of the Villa Madama, from which it may be concluded that the works were not then continued. Shortly after, in 1524, Julio Romano retired to Mantua; and in 1527 came the sacking of Rome, events which prevented the continuation of the works and caused them to remain in the incomplete state in which we now see them. The name Madama was given to this house because it belonged to *Madame* Margaret of Austria, natural daughter of Charles V., married at first to Alexander de' Medici, nephew of Clement VII., and afterwards to Octavio Farnese, duke of Parma. This villa has since become the property of the sovereigns of Naples, the inheritors of the House of Farnese. (Vasari, *Ibid*, vol. ii., p. 450.)

26. Plan and façade of the Palace Stoppani, formerly Caffarelli, in Rome, near the Church of St. Andrea della Valle, commenced from the designs of Raphael; the upper story or attic appears to have been added after, as it does not appear in an ancient engraving of this façade published by Lafreri in 1549. Charles V. resided in this palace during his sojourn in Rome. (Ferro, *Palazzi di Roma*, pl. 17.)

27. Plan and elevation of the Palace of the Te, near Mantua, built in 1525 for Frederick de' Gonzague first duke of Mantua; designed by Julio Romano, who was here architect, painter, and decorator. It is considered his greatest work, and unites to the imposing aspect of the exterior the most rich and elegant interior decoration. (Vasari, *Ibid*, vol. ii., p. 456. Cadioli, *Pitture di Mantova*, 1763, in 8vo., p. 92. Bottani, *Descrizione storica del Palazzo del Te*; Mantova, 1783, in 8vo. fig.)

28. Plan of a casino, built at Padua, near the Church del Santo, by Falconetto de Verona for the celebrated Louis Cornaro,

ARCHITECTURE S

surnamed Vita Sobria in consequence of the austerity of his principles and the sobriety of his life. An inscription over one of the arcades of the court gives the date

JOANNES MARIA FALCONETUS VERONENSIS ARCHITECTUS MDXXIII

Falconetto, painter and architect, was the first to introduce in the Venetian states the taste for antique architecture, and paved the way for the celebrated Palladio. (Serlio, *Opere d'Architettura*; Venezia, 1600, in 4to., book vii. Temanza, *Vite degli Architetti Veneziani*, p. 137. Morelli, *Notizia d'Opera di disegno*; Bassano, 1800, in 8vo., pp. 107 and 109. Brandolese, *Pitture di Padova*, 1795, in 8vo., p. 252.)

29. Façade of the Palace Canossa at Verona, built in 1530 for Louis Canossa, bishop of Baieux in France, and ambassador of Francis I. to the Venetian republic. It is one of the finest works of Michael San Micheli of Verona, who excelled equally in civil architecture as he did in military architecture, of which he may be said to have been the creator. He died in 1559, aged 75 years. (Maffei, *Verona illustrata*, p. 15. Temanza, *Ibid.*, p. 157.)

30. Palace Cornaro at Venice, built by Jacques Tatti, called Sansovino, who was born in 1479, and died in 1570. In the arabesque character of this façade may be observed the taste which the Venetians had contracted in their continued communications with the East.

31. Principal façade of the Massimi Palace, called delle Colonne at Rome, built in 1532, according to Ferrerio, after the designs of Balhazar Peruzzi of Sienna, born in 1481, and died in 1536. He was at the same time painter, engineer, and architect. For details of this palace see *Nuovo metodo per apprendere l'Architettura, sopra una nuova raccolta de' piu cospicui esemplari di Roma, per opera di Gian-Domenico Navone e Gio. Bat. Cipriani*; Roma, 1794, in fol. fig. (Vasari, *Ibid.*, vol. ii., p. 200. La Valle, *Lettere Sanesi*, vol. iii., p. 157 and following. Ferrerio, *Palazzi di Roma*, book i., pl. 18.

32. Palace Sachetti, Rome, constructed for his own habitation by Antonio Sangallo the younger. (Vasari, *Ibid.*, vol. ii., p. 444.)

33. Plan of the ground floor of the Farnese Palace, one of the most imposing buildings of modern Rome, the work of Antonio Sangallo the younger, the nephew of Julian and Antonio

Sangallo the elder. He greatly surpassed his masters, and by a number of remarkable works contributed to the perfectioning of an art which had become hereditary to his family. (Vasari, *Ibid.*, vol. ii., pp. 435 and 446. Ferrerio, *Palazzi di Roma*, book i., pl. iii. and vi. Domenico de' Rossi, *Studio d'Architettura civile*; Roma, 1702, in fol. fig., vol. i., pl. 22 and following.)

34. Plan and elevation of the Villa di Papa Giulio III. near Rome. This villa, commenced in 1550 by order of Giulio III., is the work of several artists. Vasari claims the invention and arrangement of the plan, which was revised and corrected by Michael Angelo. The subterranean fountain at the end of the court was executed under his direction and that of Ammanati, who afterwards erected the portico above it. The principal building, of which the façade is here given, is by Vignola. It is one of the first works in which he applied the principles he had derived from the study of the antique, and which he afterwards handed down to posterity in his treatise on the orders, and architect's manual. (Vasari, *Ibid.*, vol. iii., pp. 149, 150, 424, and 528. Baglione, *Vite de' Pittori*, etc.; Roma, 1649, pp. 7 and 28. Stern, *Piaute, elevazioni, etc. della villa di Giulio III.*; Roma, 1784, atlas fig.)

35. Part of the plan of the building called Uffizi at Florence, with the façade next the Arno; erected from the designs of George Vasari d'Arezzo, born 1512, died in 1574. It is the principal architectural work of this artist, who, the friend and pupil of Michael Angelo, and protected by the Medicis, united to that art the practice of painting, and who further has penned and transmitted to posterity the name, life, and works of those who have professed the arts from the time of their revival to his own time.

36. Plan and elevation of the Palace of the Counts Chiericati at Vicenza, by Andrew Palladio, born in 1518, died in 1580. It is considered one of the most perfect of the many buildings with which Palladio embellished Vicenza. (*Descrizione delle Architetture di Vicenza*, 1779, in 8vo. fig., part ii., p. 51. Il Forestiere *Istruito nelle cose d'Architettura di Vicenza*, 1780, in 8vo. fig., pl. xxvii. and xxviii., p. 80. Temanza, *Vite degli Architetti Veneziani*, p. 359.)

37. Façade of a small house at Vicenza, said to have been inhabited by Palladio.

PLATE LXXIII.

GENERAL TABLE OF THE MONUMENTS WHICH HAVE SERVED TO FORM THE HISTORY OF THE DECLINE OF ARCHITECTURE.

1. Plan of an antique building discovered in the excavations made in 1777, on the site of the ancient city of Oriculum, near the modern Otricoli, in the papal state. It is placed here amongst the basilicas, in consequence of its agreement with the arrangement which Vitruvius, and after him, Palladio, consider to belong to this class of buildings.

2. Church of S^{te} Agatha Maggiore at Ravenna, built by the bishop St. Exuperance at the end of the fourth or at the commencement of the fifth century; that is, from 398 to 418. The disposition of the plan is evidently imitated from the ancient basilicas.

3. Church of the Holy Ghost at Ravenna, still more ancient

than the preceding; supposed to be of the third century. (Fabri, *Ibid.* Beltrami, *Ibid.*, p. 133.)

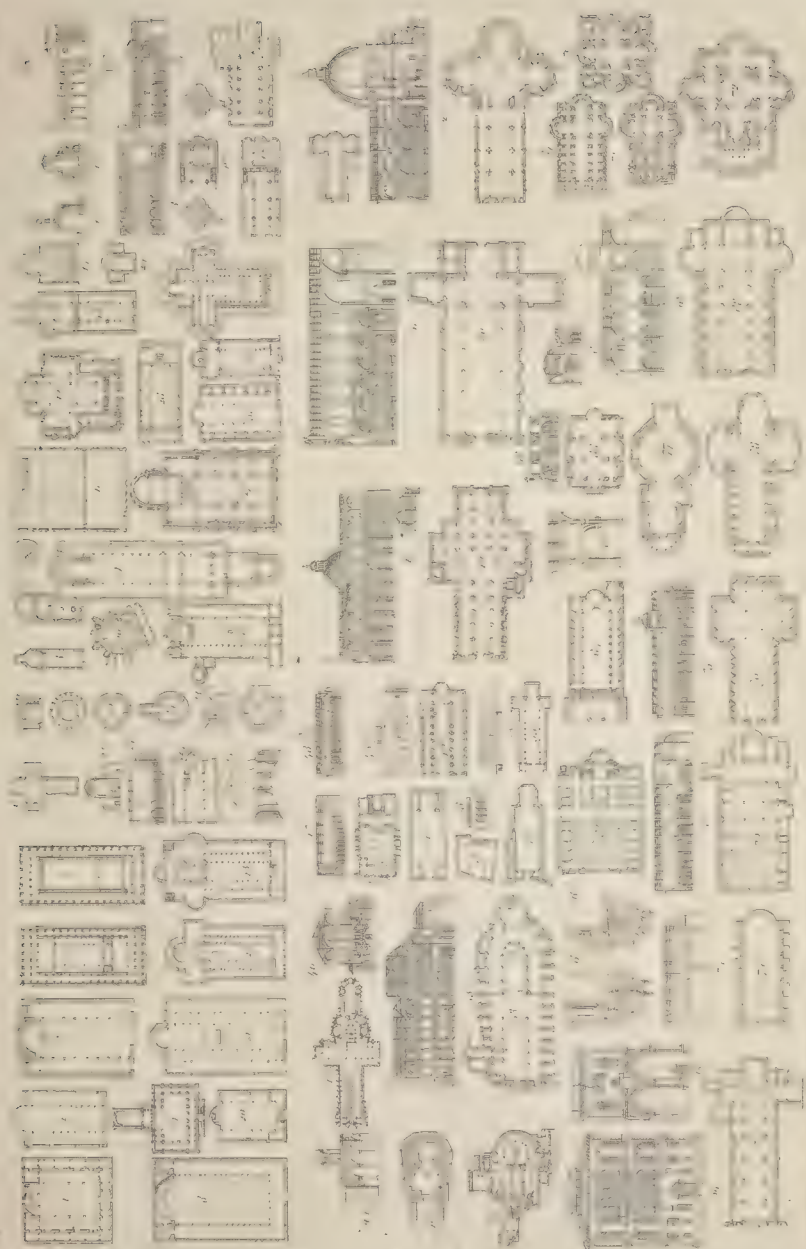
4. Plan of the Temple of Jupiter Olympius, called the Temple of the Giants, at Agrigentum, now Girgenti, in Sicily.

5. Plan of the Parthenon at Athens.

6. Church of St. Michael in foro at Rimini, built in the fifth century. This is one of the most ancient examples of a plan in the form of a Latin cross, which afterwards became so characteristic of the Christian temples.

7. Plan and section of the small antique Temple of Vesta, now S^{te} Maria del sole at Rome.

8. Plan of an ancient octagonal baptistery, built at Ravenna



at the time of Theodorice, fifth century, for the use of the Arians. It is now part of the Church of S^a Maria in Cosmedino.

9. Plan of the church of the Cathedral of Parenzo in Istria, built in 542, with its dependencies, under the empire of Justinian and the pontificate of Pope Vigilius, by the care of Bishop Eufrasius, whose monogram is carved on several capitals of the nave. This monument of the sixth century is remarkable for the many vestiges of ecclesiastical antiquity which it still preserves. A square court, surrounded by porticos, like those of St. Clement at Rome, precedes the church, which is arranged after the manner of the ancient basilicas. The aisles are divided by antique columns of marble and granite, which support arches, the soffits of which are covered with ornaments in stucco as at the Church of St. Paul outside the walls of Rome. The greater part of the pavement is in ancient mosaic; the windows are closed by pierced slabs of marble, as at the antique amphitheatre of Pola. Round the apsis terminating the nave is a circular bench in marble for the priests, with the episcopal chair in the centre. The walls of the apsis are inlaid with mother of pearl, porphyry, serpentine, and other precious materials; and the vault is covered with a painting in mosaic, representing in the centre the Virgin with the child Jesus; and on the soffit of the arch are twelve medallions of Saints, with that of the Saviour in the centre. Near the extremity of the left wing, and near the presbytery, is an ancient triclinium. It is composed of a vestibule, a hall of assembly, furnished with seats for the bishop and his clergy, and a small oratory. At the entrance end of the court is an octagonal baptistery, in front of which is the tower.

10. Monogram of the Bishop of Parenzo, Eufrasius Episcopus, who, in 1542, rebuilt the cathedral. It is carved on several of the impostes of the arches of the nave.

11. Arabian mosque, now the Cathedral of Cordova in Spain; the end of the eighth century.

12. The metropolitan church of St. Mark, Venice, constructed in the tenth century.

13. Plan of the Basilica of St. Zenon at Verona; tenth or eleventh century.

14. Subterranean church or *Confession*, under the choir of the Church of St. Zenon.

15. Transverse section of the ancient Church of S^a Scholastica at Sabiaco near Rome; constructed from the tenth to the eleventh centuries. The pointed vault of this church may be considered as the first essay of the Gothic system in Italy. See pl. xxxv.

16. Longitudinal section of the Cathedral at Modena.

17. Side elevation of the Church of Chiaravalle, between Ancona and Sinigaglia.

18. Plan of the Basilica of the ancients, according to Palladio. (Palladio, *Architettura*, etc., book iii., chap. 19.)

19. Plan of the basilica which Vitruvius built at Fano, from his description and the drawing given by Perrault in the translation which he published of this author (edition 1684, pl. xxxix., p. 152). This building in its arrangement had a mixed character; behind the basilica was a temple, at the end of which was the tribunal, which gave to the judgments there pronounced a religious sanction. This arrangement was naturally followed in the construction of the early Christian churches.

20. Church of St. Stephen of the Hungarians, built in Rome near the Church of St. Peter of the Vatican about the end of the eighth century, under Adrian I. In this church may be perceived that dawn of amelioration which appeared at the time of Charlemagne. It resembles in arrangement the churches of St. John of the Porta Latina, of St. Michael in Sassia, of S^a Cecilia at Rome, and more particularly the

Church of the Apostles at Florence,—all churches erected about this period. (Severano, *Memorie sacre delle chiese di Roma*, 1630, in 8vo., part i., p. 94.)

21. Plan of the ancient Cathedral of Ravenna, one of the most beautiful of the ancient Christian monuments, and which preserved at the same time the greatest remains of pagan antiquity. Its five aisles, divided by four ranges of columns, presented all the majesty of the ancient temples. The semicircle at the end recalled the tribunal of the ancient basilicas; and in the enclosure formed by the small columns in the centre of the nave was the choir, which, according to the rites of the primitive church, occupied this portion of the building, as we see in the Church of St. Clement, Rome. Vide pl. xvi. The Cathedral of Ravenna was often used as a basilica, in the true and ancient acceptation of the word; that is, a tribunal where justice was administered in the name of the sovereign. Under the pontificate of Clement VII. judgment was here pronounced, on a difference which had arisen between this pope and Alphonso, duke of Ferrara, the decision of which having been referred to Charles V., he named the Podesta of Ravenna. Unfortunately for art, this edifice was demolished and entirely rebuilt from 1734 to 1745, from the designs of the architect Buonamici de Rimini; and the only proofs we have of its ancient splendour are those preserved by himself in the description which he published of the new cathedral. His work is entitled *Metroplitana di Ravenna, Architettura del cavalier Gian Francesco Buonamici Riminese, Academico Clementino colli disegni dell' antica Basilica, del Museo Archivescovile, et della Rotonda fuori delle mura della città*; Bologna, 1748, in fol. fig.

22. Plan of the Basilica of St. John Lateran at Rome; this monument of the fourth century, with the accessory buildings by which it is surrounded, form an ensemble the most imposing. The church was at first called Basilica Constantiniana, or Basilica Aurea. Constructed after the model of the ancient Roman basilicas, it offered at the same time all the parts necessary for the liturgy of the primitive church; the apsis or tribune, in the centre of which was the papal chair; the *Confession* and beyond the altar where the Pope alone celebrated the holy mysteries, was the presbytery for the clergy, ambons for the reading of the epistle and gospel, and a vestuary for the ecclesiastical hierarchy.

Without and around the basilica were various chapels and oratories, and amongst other sacred buildings the baptistery, still preserved and still brilliant with the marbles and precious metals with which it was adorned by the fervour of Constantine. Until the period of the introduction of conclaves, the election of the sovereign pontiff took place in this church, and it is still here that they come after their election to take solemn possession of the pontificate in presence of the clergy and the Roman people.

At all times, amongst all people, ancient or modern, in Egypt, in India, in Mexico, the principal places for religious worship have always been and still are accompanied by accessories necessary for its exercise or to augment its splendour; it was the same with this basilica, called *Sacro-Sancta, et de omnium urbis et orbis ecclesiarum mater et caput*. In a vast enclosure were united, under the name of Patriarchum Lateranense, all the accessory buildings necessary for the residence of an ecclesiastical prince—private oratories, libraries, halls of council, others more vast for holding synods and the meeting of councils, triclinia or dining-halls destined for the agape or sacred repasts, and an elevated tribune from which the pope blessed the faithful. Under the porticos were assembled the penitent, and the travellers attracted by their devotion for the holy places; in the triclinia, instead of the sumptuousness of the pagan festivals, reigned the frugality of the holy repasts, the austerity of the fasts of the religious orders, and regular priests there formed the cortege of the pope in the place of the pretorian guard, whose

lodgments were converted into monasteries and cloistered houses which still subsist. Gardens of the useful rather than the luxurious furnished the subsistence of these ecclesiastics, and distributed health in their habitations; in fact, as the cathedral of the Christian world, and the palace of the pope, the Temple of St. John Lateran, traced by the hand of Constantine himself (*ejus aream, propriis manibus sarculo adnotis, ipse descripsit*), augmented, embellished, and restored by a number of emperors and popes, serving successively as the place of election and habitation for some, and the coronation of others, has always been one of the most imposing monuments which architecture has ever raised in honour of God, and the men specially dedicated to his worship. Ciampini in his treatise *De sacris edificis a Constantino magno constructis*, gives at chap. ii., pl. iii., the general plan of this basilica with all its dependencies, in the state in which they were before a part was demolished to make way for the majestic palace erected by Sixtus V. Consult also the work of Rasponi, entitled *De Basilica et Patriarchio Lateranensi*, book iv., ad Alexandrum VII., pont. max. Romæ, 1656, in fol.

23. Plan of the Church of Bethlehem, erected in the fourth century by the Empress Helena, in honour of the Virgin and the Saviour on the spot where he was born, already celebrated by the birth of David. This temple is of beautiful proportion, adorned with a great number of columns, and originally the interior was covered with precious marbles, which were taken away by the Turks to enrich their mosque of Jerusalem. In an enclosure adjoining are all the buildings necessary for the service of the church, lodging for the priests and religious orders and the pilgrims who visit it—cloisters, cells, hospitals, and private oratories; a small church dedicated to St. Catherine built on the spot where St. Jerome worked at the translation of the Bible; the stable or grotto in which Jesus Christ was born, transformed into a subterranean church. The worship is now shared between the Armenians, the Copts, the Syrians, the Greeks, and the Latins, who in turn dispute the possession of this church. (*Amico, Trattato de' sacri edifizii di Terra Santa; Firenze, 1620, in fol. fig., pl. i. and iii., p. 1 and following. Ciampini, Ibid. chap. xxiv.*) It is said to be on the same site where Adrian celebrated the fêtes in honour of Adonis, and that it was to repair this profanation that Helena and Constantine erected this magnificent temple. A letter addressed by this emperor to Macarius, bishop of Jerusalem, exhibits his desire for its sumptuous decoration in all parts. *Ut omnia templa . . . hujus edifici dignitate superarentur, the Mahometans had soiled it, the Crusades purified it. The city of Jerusalem offers a still more striking example of like vicissitudes. On Mount Moriah, one of the hills of its ancient enclosure, David raised an altar, surrounded by Solomon with the famous temple, one of the wonders of the world; Titus destroyed it; Adrian planted on its site a grove consecrated to Jupiter; Julian endeavoured to reconstruct it; the Saracens under Omar built a mosque; it became a church in the hands of the Crusaders, and they again abandoned it to the Turks, who restored it to the worship of Mahomet. See the Treatise of Marangoni, entitled *Delle cose gentilesche trasportate ad uso delle chiese Roma, 1744, in 4to., chap. lii., lv.**

24. Plan and sections of the Church of St. Nereus and Achilleus at Rome, reconstructed in the seventh century by the Pope Leo III.; although of small dimension, the plan offers the arrangement of the ancient basilica.

25. Plan of a small antique edifice near Tivoli, and called the temple de la tosse; it is dedicated to the Virgin, who is here invoked against fever. (*Cabral, Delle ville e monumenti antichi di Tivoli; Roma, 1779, in 8vo., p. 42.*)

26. Church of St. Vitale at Ravenna, constructed in the sixth century by Justinian. Vide pl. xxiii.

27. Plan of the Church of St. John in borgo in Pavia, built by the Lombards during the seventh to the eighth centuries.

28. Church of St. Chrysogone in trastevere at Rome, founded by Constantine.

29. Plan of the Church of St. Catherine at Pola in Istria, in the tenth century.

30. Longitudinal section of the Cathedral of Modena; in the twelfth century. Vide pl. xlii., lxxiii.

31. Longitudinal section of the Church of Chiaravalle between Ancona and Sinigaglia; twelfth century.

32. View of the interior of a chapel in the catacombs.

33. Plan and section of an ancient edifice near St. Germano, at the foot of Mount Cassino, on the site of the ancient Casinum. It is constructed with large blocks of hewn stone put together with a great deal of care; it is now known as the Church of the Crucifix. (*Descrizione istorica del monasterio de Monte Casino; Napoli, 1775, in 8vo., p. cix.*)

34. Plan of an ancient circular edifice of beautiful construction, near Salonica, in Macedonia, supposed by Pococke to have served for a church to the primitive Christians, and afterwards converted to a mosque, and again converted to a church dedicated to St. Peter and St. Paul. Mons. Cousinery, formerly consul in the Levant, having examined this building, considered it formerly to have been a temple dedicated to the gods Cabires.

35. Plan of the Church of St. Apollinaris in classe, three miles from Ravenna, is another example of the union of the form of the temple with the antique basilica. This basilica was erected in 545, by order of Julian, the silversmith, that is, the treasurer of the Emperor Justinian, in honour of St. Apollinaris, disciple of St. Peter, and apostle of Ravenna and Emilia, now the Romagna. The site of this church, at a distance from the sea, was formerly a port known as the winter station of the Roman fleet, from which is derived its present name of Classe from the Latin *Classis*. (*Fabri, Sagre Memorie di Ravenna. Ciampini, Vetera Monumenta, vol. ii., chap. xi., p. 79. Beltrami, Il foretiere istrutto delle cose Notabili di Ravenna, 1783, in 8vo., p. 219.*)

36. Church of the Apostles at Florence; ninth century.

37. Plan of the Church of St. Peter in chains, Rome, founded in the fifth century on a part of the Baths of Titus, and reconstructed by Adrian I. in the eighth century.

38. Plan of the Cathedral of Pisa, built in the eleventh century, from the designs of Buschetto, a Greek architect.

39. Plan of one of the pillars of the nave of the Cathedral of Modena; twelfth century. This sort of pillar, square on plan, with half a column on each face, may be seen in several buildings, and is a feature of the Gothic style of this period.

40. Plan of the *Confession* under the choir of the Cathedral of Modena.

41. Plan of one of the pillars of the Church of Chiaravalle.

42. Ground plan of the Cathedral of Modena; of the twelfth century.

43. Plan of the Church of Chiaravalle.

44. Plan of the Church of the Holy Sepulchre of Jerusalem. The Saracens having destroyed it at the end of the tenth century, the Emperor Constantine Monomachus rebuilt it in the middle of the eleventh at the instance of Pope Leo IX. Plan of the site which encloses the Holy Sepulchre, indicated in small in the centre of the Rotunda of plan 44. Side elevation of the same.

45. Plan of Westminster Abbey, constructed in the thirteenth century.

46. Transverse section of the Church of Stephen on the Mount at Paris, founded in the thirteenth century, and reconstructed in the sixteenth; it is distinguished by great elegance of design.

47. Plan and longitudinal section of St. Bartelemy all' Isola, built in the tenth century.

48. Plan, side elevation, and longitudinal section of S^{sa} Maria in castello at Corneto; of the twelfth century.

49. Plan and longitudinal section of the Cathedral of Sienna, commenced in the eleventh century, consecrated in the twelfth, about 1180, by Pope Alexander III., enlarged and embellished during the thirteenth century. This church is one of the most considerable monuments of that period, by the perfect arrangement, the magnificence of the exterior and interior decoration, the richness of the materials, and careful execution of every part.

50. Plan and longitudinal section of the Cathedral of Orvieto, erected in the thirteenth century.

51. Plan of the Church of St. John degli Eremiti at Palermo. This small church, at present annexed to a monastery of Benedictines, founded or rebuilt in the twelfth century by King Roger, is said to be still more ancient, and to have belonged to the ancient monastery of St. Eremete, one of the six which St. Gregory founded in Sicily in the sixth century; nevertheless the form and construction, compared with the other churches of the twelfth century, appear the same, and do not permit the belief in an earlier date. (*Descrizione del real tempio de Morreale Palermo*, 1702, in fol., pl. xxvi., No. 14, p. 137. *Inveges*, *Annali di Palermo*, 1601, in fol., vol. ii., p. 445, 500.)

52. Plan and longitudinal section of S^{sa} Maria del fiore, Cathedral of Florence, commenced in the thirteenth century from the designs of Arnolfo di Lapo, the first architect of his time, and terminated in the fifteenth century by Brunelleschi. Vide pl. xlii., No. 12; lxvii., No. 16; lxx., Nos. 24 and 25.

53. Plan and longitudinal section of the Church of St. Stephen on the mount, Paris. Notwithstanding the alterations which this building of the thirteenth century has successively undergone, it is still one of the most remarkable of the Gothic buildings in France. Vide pl. xlii., No. 8.

54. Plan of the Church of S^{sa} Maria in capella at Rome, near the Ponte-rotto; of the eleventh century.

55. Plan of the Church of St. Lazarus at Rome; it is attached to an hospital, erected from the eleventh to the twelfth centuries by a Frenchman, to receive the leprous of that nation.

56. Section of the same.

57. Plan of the Church of S. Sisto Vecchio, near the baths of Caracalla at Rome, built in the thirteenth century.

58. Plan and side elevation of the Church of St. Vincent and St. Anastasius, at the Three Fountains near Rome; eighth century.

59. Façade of the Palace Cavalli at Venice, built in the sixteenth century.

60. Façade of the Exchange of Bologna, called the Foro de' Mercanti or the Palazzo della Mercanzia; erected in 1294.

61, 62. Details of Arabian architecture of the fourteenth century.

63. Cathedral of Seville in Spain; commenced in 1401 and terminated in 1506.

64. Plan of the Church of St. Mark at Rome, near the Palace of Venice.

65. One division of the nave of S^{sa} Maria del popolo, built at Rome in the fifteenth century by order of Sixtus IV., from the design of Baccio Pintelli, Florentine architect.

66. Plan and longitudinal section of an antique edifice in Rome, called the Temple of Peace.

67. Transverse section of the Church of the Trinity de'

Monti at Rome, erected in 1494 by order of Charles VIII. of France.

68. Plan and longitudinal section of the Church of St. Augustine at Rome, constructed in 1483 by Cardinal Guillaume d'Estouteville, from the designs of Baccio Pintelli.

69. Plan of the Basilica of St. Peter of the Vatican, as designed and commenced by Bramante in 1506. Great changes took place in it after his death. (*Serlio*, *Libro terzo delle Antichità*; Venezia, 1540, p. xxxvii. Bonanni, *Historia Templi Vaticani*, pl. x., p. 50.)

70. Second plan of the same basilica by Balthazar Peruzzi of Sienna, when he was named architect by Leo X. in 1520, after the deaths of Julio Sangallo, Friar Joconde, and of Raphael. This plan, in which a Greek cross is substituted for a Latin cross, was like the former never executed, and the idea even would have been lost had not Serlio, disciple of Peruzzi, preserved it. (*Serlio*, *Ibid*, p. 38. Bonanni, *Ibid*, pl. xiii., p. 56. See pl. lxxii., No. 24.)

71. Third plan of the Church of St. Peter, composed by Antonio Sangallo, called the younger or the nephew, who, after the retirement of his uncle Julian, succeeded him as architect of St. Peter. This plan, in which Sangallo wished to re-establish the Latin cross, as imagined by Bramante, was in all respects inferior to the plans of his predecessors. It was therefore abandoned after his death in 1546. (*Bonanni*, *Ibid*, pl. xiv., p. 58.)

72. Fourth plan by Michael Angelo, who endeavoured to restore the Greek cross as designed by Peruzzi. During the seventeen years that this great man occupied the post of architect to the Church of St. Peter, entrusted to him by Paul III. after the death of Sangallo, he continued with indefatigable ardour the works necessary for the execution of this plan; but after his death it underwent many changes, more particularly the change from a Greek to a Latin cross by prolonging the front arm, executed by Carlo Maderno under Paul V.

73. Plan of the Church of S^{sa} Maria Novella at Florence, commenced at the end of the thirteenth century, from the designs of Sisto and Ristoro de Campi, Dominican friars. This church is of such happy proportions, that it excited the admiration of Michael Angelo, who called it la sua sposa, la sua dama. (*Vasari*, *Vite de' Pittori*, vol. i., p. 318, vol. iii., p. 320. *Richa*, *Notizie delle chiese Fiorentine*, vol. iii., p. 15 and 23.)

74. Plan and longitudinal section of a small church, partly in ruins, outside the gate of St. Sebastian, Rome, at a place called Capo di bove, near the mausoleum of Cecilia Metella. Vide pl. xxxvi., No. 18.

75. Plan and longitudinal section of the Church of S^{sa} Maria sopra Minerva at Rome; constructed in the fourteenth century. The interior exhibits the mixture of the round and pointed arch. Vide pl. xlii., No. 22.

76. Plan and longitudinal section of the Church of the Holy Ghost at Florence; commenced in 1435, from the design of Philip Brunelleschi, principal author of the revival of architecture in the fifteenth century, and terminated in 1481, thirty-seven years after his death. Vide pl. xlix. and l.

77. Plan of the Church of S^{sa} Maria della Pace at Rome, built in the end of the fifteenth century by order of Sixtus IV. from the designs of Baccio Pintelli.

78. Plan of the Church of St. Andrew at Mantua; commenced in the fifteenth century, from the designs of Leon Baptista Alberti, one of those who, after Brunelleschi, most contributed to the revival of architecture.

HISTORY OF ART

BY

ITS MONUMENTS,

FROM ITS DECLINE IN THE FOURTH CENTURY

TO ITS RESTORATION IN THE SIXTEENTH;

TRANSLATED FROM THE FRENCH OF

SEROUX D'AGINCOURT.

IN THREE THOUSAND THREE HUNDRED AND THIRTY-FIVE SUBJECTS,

ON THREE HUNDRED AND TWENTY-EIGHT PLATES.

VOL. II.

SCULPTURE.—FIFTY-ONE PLATES.

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INTRODUCTION.

IN tracing the history of the decline of art, it has not been possible to give to the representations of the productions of Sculpture either the same extent or the same importance as to those of Painting. The latter, although more perishable, have remained in greater number, because, from the less expensive nature of the materials, and the more simple uses to which they were applied, they offered a more general interest during the time of the decline, and were more readily multiplied by the hands of the ignorant. The works of Painting were divided into various branches which reproduced the art under a variety of aspects; whilst Sculpture was reduced to the representation of common-place statues, insipid bas-reliefs on wood or common stone, gross representations of persons or facts, which received no protection from the ravages of time or the destructive hand of man, if we except some statues or busts of saints, or some reliquaries (generally chased), consecrated to the service of the church. It is therefore apparent that the series of monuments of Sculpture would be much less complete than that of Architecture or Painting.

Before entering upon the History of Sculpture in its decline, it is desirable to cast a rapid glance on the state of the art at its commencement, during its progress, and, above all, on the high state of perfection it had attained previous to its decline.

To follow the progress amongst the principal people who have cultivated the art of Sculpture, and trace the causes of the different degrees of development it received, we must direct our attention to the physical form of these people—their moral character—the climate which they inhabited—and all that constituted their religious, civil, and political existence.

In Egypt the plants and birds, animals, wild and domesticated, were the most ancient and the chief models of Sculpture, which were represented with perfect truth and nature;—restrained by their religious laws, the Egyptians were unable to give the same development to the human figure. The figures, upright or seated, are in general represented stiff and without action, of form entirely conventional; the chief attempt at expression being in the countenance and hands, which are sometimes rendered with sweetness and grace—this is also remarkable in their colossal figures. Religion has, amongst nearly all people, been of essential encouragement to Sculpture; but in Egypt it was different: it placed effectual barriers to its progress; it also corrupted the taste by the monstrous mixtures which it demanded—the head of a bird on the body of a lion, a cat, or wolf, on that of a man, and many other irreconcilable associations; unlike the Greeks, who, when they assembled two different natures, embellished both, such as the union of the man and the horse in the centaur.

Placed between the Egyptians and the Greeks, the Etruscans exhibit, in a more striking manner, how the circumstances peculiar to each people served to modify the character of art, and hastened or retarded its progress.

The first essays in Sculpture were doubtless made in clay, as is proved by the many rudely executed works,

and by the infinite number of votive statues, bas-reliefs, and ornaments of roofs, all of clay, that are constantly discovered at Rome and its environs, doubtless the works of the Etruscans, the Volsci, or other ancient people, as it is well known that the Romans, at the period of their establishing themselves, and even after their dominion was extended to surrounding nations, were total strangers to art.

Pliny and Varro acquaint us that the *fecile* Hercules, the Jupiter Capitolinus, the Quadriga which crowned his temple, and all the statues placed in the temple of the other gods before the construction of that of Ceres, were the work of the Tuscans—"Tuscanica omnia in œdibus." The art of modelling and moulding (the Plastic art) was known and practised throughout Italy. It is moreover certain that statuary, which could never dispense with this preparatory work, (*nulla signa, statuæve, sine argillâ.*) had been for a long time practised among the Greeks and Tuscans. Pliny cites the statue of Hercules triumphant, that of Janus, dedicated by Numa, and a number of statues throughout the world, certainly made in Etruria. These facts, attested by history, are confirmed by the vast number of small figures in bronze, constantly found in the places they inhabited. The most ancient works of this school present equally those figures stiff and straight, that immovability of legs and arms, the common character of the first essays of art amongst all people who were wanting in instruction and instruments; this style which the Egyptians, restrained by the influence of their religion and their government, never abandoned, was also at first adopted by the Etruscans.

It is probable that if the statues, which the Romans carried to Rome in such quantities after the destruction of Volsinium, had reached our time, they would give us a higher idea of the state of statuary among the Etruscans at that period; but the small numbers with which we are acquainted, at the same time that they exhibit more knowledge and movement in the disposition of the draperies than in the early works, still have that rigid, almost savage character.

That the Etruscans had a style of their own, resulting from the rude manners they had contracted, at the period when they owed the empire of Italy to their labours in the field and in war, is proved by the kind of sunk sculpture on their furniture and pateras, and particularly engravings on precious stones from the earliest times. The figures are here traced by a rude instrument with deep and angular contours; the arrangement of the draperies and form of the arms is severe, and the attitudes of the men and women most violent; the articulations and muscles pronounced with exaggeration. Far from the timidity of the Egyptians, who were interdicted by their laws and customs from the study of anatomy, everything exhibits the use and abuse of science in the disordered movements of the Etruscan figures; the artists endeavoured to give expression to the impetuous sentiments which had become a habit with this bold and violent nation, and thus formed a school peculiar to themselves.

Energy, the principal character of the Etruscans, was therefore the special character of their Sculpture, as beauty was that of the Greek Sculpture; and this character was not softened till the period which we may call the last age of Etruscan art. We find then, in their engraved stones, some indications of amelioration, which lead us to suppose that, had not this nation been destroyed by the Romans, they would have approached, more and more, the principles of the Greek school, which at this period had attained the highest degree of perfection. This influence of imitation does not contradict the general idea we have sought to establish, that Nature alone gave the first direction to the character of the arts. It is with nations as with the individual workman, who, until he has long studied by himself, and has arrived at a certain degree of science and practice, is unable to profit by the instruments and knowledge of others; moreover, it is principally in the composition of their groups, in their more regular and easy action, that some engraved stones, some pateras, and some bas-reliefs of the later period of Etruscan art, approach somewhat to the style of the Greeks; but they differ always essentially in the choice and character of the subjects. This is remarkable more especially in their funeral urns. Instead of those soft and voluptuous scenes by which the Greeks wished even their shades to be surrounded, the Etruscans retain the murderous images of their mortal combats and the atrocious games of their gladiators.

If the fine arts remained some time in Greece in a state of infancy, which all other human inventions have passed through, we have at least but few traces of it. The sudden and sublime inspirations, which created and multiplied the *chefs d'œuvres* of art so rapidly in Greece, appear to have effaced the traces of its first steps, as the poems of Hesiod and Homer eclipse by their superiority all the productions which preceded them, and condemn them to perfect oblivion. "The Athenians," said Cicero, "have not, like the other nations, commenced by despicable essays to arrive at the great." It is probable, doubtless, that the communications which the Greeks held with the people whose civilization had preceded them, such as the Egyptians or Phœnicians, had stimu-

lated their first efforts and directed their first steps; but they were soon in a state to return with interest to these same people the assistance they had received, and offer them models of philosophy, poetry, science, and fine arts; destined as they were by nature to divine that perfection of which their masters had stopped short. The Greeks, in the fine arts, soon felt the necessity of establishing its elements on invariable proportions; and they recognised and fixed these proportions in studying those of the human form. It is to this second and certain principle that we must attribute the rapidity of their progress.

They quickly distinguished the forms of the limbs, which give to each figure the character proper to its situation, either physical or mental; and, penetrated by the appreciation of beauty, convinced that it essentially constitutes the charm of the fine arts, and that it should form the principal end and the most efficacious means, they studied to reproduce it in all their works. We recognise that the Greeks, the favoured children of nature, in yielding themselves with an exquisite delicacy to the enjoyment of her most precious gifts, knew how to offer to her, by the aid of Sculpture and Painting, the most agreeable homage which men can render, a so perfect imitation of her beauties, that she often even found herself surpassed.

To have a just idea of the circumstances which led the Greeks to this happy result, it is almost sufficient to remark that they are just the contrary to those which prevented the Egyptians from reaching it. Without according too much to the influence of physical causes, are we not at once struck by the difference which the diversity of climate would cause to the character and taste of national habits? Instead of a burning air, dried up soil, and muddy waters, "*turbidus liquor*," says Pliny, which spread itself over this factitious earth, created by the deposits of a river the benefits of which could only be received by employing infinite care to prevent its ravages—instead of that population which Egypt produced, Greece, under a more temperate climate and under a sky constantly pure, saw rise up in the midst of its smiling fields a race of men of admirable proportion, of an expressive and regular figure, and of women who, to the same advantages, united the still greater charms of sweetness and grace:—instead of the black scarabæus, the jackall, and ferocious hyena, the scorpion and hideous crocodile, there were the diligent workers of Mount Hymettus, the noble courser, the vigorous bull, the agile stag, the elegant and tender hart, which peopled her river banks enamelled with flowers, her smiling hills, her shady forests. There were no longer those enormous edifices of Egypt, those stupendous temples impenetrable to the light of day, where mystery and night covered with their shadows a people curbed by the yoke of despotism and superstition; there were no longer those bizarre symbols transformed into gods, of whom the monstrous images offended the eye and insulted the reason. Amongst the Greeks the softest sympathies, the most noble and the liveliest emotions of the heart, found continual nourishment in the spectacle which religion offered to their view. The majestic simplicity of their temples, the beauty of the images of their gods, the character of their religious festivals, the pomps of the processions; and the charm and variety of their games and dances, all aided to captivate the senses in the homage of veneration; all was impressed with grace, with taste, happiness, and joy.

In Egypt, Sculpture remained for ages without development, restrained by bonds of material or enigmatic representation, whilst with the Greeks this fine art, born of sentiment delicate and deep, and passing through all the degrees of an education truly philosophical, arrived at a sublimity which will cause the admiration and despair of every other age and nation.

When, by the aid of physical and moral circumstances as favourable as those which Greece has presented to us, the arts have arrived to such a degree of perfection, in order to maintain them, the civil and political relations should experience no change, which, by violently disturbing them in altering their form and principles, would conduct them to their ruin. Such unfortunately were those to which, in spite of some intervals of repose, Greece was delivered during the two centuries which followed the death of Alexander. They powerfully influenced the fate of the arts during this period. Art did not, however, perish, but it emigrated to a foreign climate. Without occupation in their own country, and drawn to Italy by the splendour of the new empire, the most skilful of the Greek sculptors migrated to Rome.

From the remains of ancient art with which we are acquainted, we are unable to assign at any period a style original and peculiar to the Romans; all proves that at the most remote period, during the whole time of the Monarchy, and even during the greater part of the Republic, Sculpture, equally with Painting and Architecture, was practised at Rome by Etruscans. It is equally certain that to these succeeded the Greeks, who, from the time of their arrival in Italy to the destruction of their empire, executed the most interesting

works of art with the exception of some few, by Roman sculptors their pupils, as may also have happened with the Etruscans. The bronze statue of Romulus crowned by Victory, on a Quadriga, was the work of the Etruscans. The colossal statue in bronze of Apollo was cast in Tuscany. After the destruction of the principal towns of this country, and particularly Volsinium, "the city of artists," most of these latter retired to Rome, increasing in population and power from day to day, and there worked in terra cotta and bronze. Nevertheless, it was not until the fifth century of the Roman era that they made use of marble for Sculpture. From the commencement of the sixth century the Romans had approached the countries inhabited by the Greeks, and the fine statues taken from Syracuse by Marcellus made them acquainted with the art in all its excellence; the conquests of Macedonia and Asia produced a still greater quantity of statues, which were erected in the temples and public places of Rome, instead of those of wood or terra cotta. The beauties of art, of which the Greek artists were so prodigal in their representation of the gods, excited the religious zeal of the Romans; they invited to Rome the authors of these fine works, and required of them the execution of similar works. The number of these was soon increased, either by those taken as slaves in war or those who voluntarily abandoned their country. All found occupation in the capital of the world. Some received their liberty; others, magnificent recompense for the enjoyment their talents afforded to the Romans.

An infinity of artists, both sculptors and engravers of precious stone, illustrated the passage of the expiring Republic to the first bright days of the Empire, yet did not succeed in founding a Roman school truly national. At Rome, on the contrary, the works executed by a foreign school always received the most admiration. "It is not a work of our time," said Martial, "to add to the praise of a fine statue of Hercules." What Martial said under Domitian, Virgil had said more than a hundred years before under a prince who equally loved the arts and letters, and Roman pride, instead of being wounded, had repeated as a title of glory those well-known verses:—

Excudent alii spirantia mollius æra,
Credo equidem; vivos ducent de marmore Vultus:

Tu regere imperio populos, Romane, memento;
Ille tibi erunt artes.

In a monarchy the taste of the subjects is very readily modelled on that of the masters, especially in all that concerns the enjoyment of luxury and pleasures of imagination.

ce sont les souverains,
Q u'il font le caractère et les mœurs des humains.

This kind of influence was so remarkable amongst the Romans, when once they had submitted to a single chief, that it is sufficient for the historian to know the character and tastes of the different Emperors to determine the character of the productions of art during his reign, and the degree of merit of the contemporaneous artists.

Sculpture was grand and noble under Augustus; licentious and obscene under Tiberius; false under Caracalla, who caused his own infamous head to be placed on the fine Greek statues; extravagant under Nero, who gilded the famous *chef d'œuvre* of Lysippus;—the shortness of the reigns of the three following Emperors did not permit them to effect much injury to art. That of Vespasian was useful, as also to the belles lettres, by the favour and rewards which that Emperor accorded to those who cultivated them; the temple which he erected to peace, and enriched with the *chef d'œuvres* of the Greek Sculpture and Painting, became also the temple of the arts.

Distinguished private individuals, partaking of the tastes of the Sovereign, equally encouraged the artists. We see the effect of these happy circumstances in the works of Sculpture still seen in the triumphal arch erected in honour of Titus, the son of Vespasian.

Trajan followed the example of his predecessors, and obtained the same results—attested by the works of the Athenian Apollodorus, celebrating the exploits of this prince. Adrian, himself proficient in Sculpture as well as in Painting and Architecture, did not confine his attention to Rome, "restitutur orbis terrarum," he left monuments in every country and every town of his vast empire, which he several times travelled through. By his care a new Athens arose; he finished the temple of Jupiter at Olympus, and caused to be made a statue of this god in gold and ivory. The statue of himself, on a Quadriga, was also of a perfection which recalled the best

period of art; it terminated the magnificent mausoleum, adorned with so many other statues, which this prince constructed for himself in the capital of his empire, and which, notwithstanding all that disfigures it at the present day, furnishes a high idea of his genius.

There is no doubt that Sculpture under this prince returned somewhat to its ancient perfection—we may see it in the fine head of this Emperor in the Borghese collection, the statues of Antinous, the half figure of this young man found in the Villa Adrian, and preserved in the Casa Albani, but principally a head of Antinous at Mondragone, near Frascati, belonging to the prince Borghesi; this possesses in its colossal proportion the soft forms and tender beauties of nature, the execution is perfect, as is also its present state of preservation.

Amongst the many obligations which the Empire owed to Adrian was the choice of Antoninus and Marcus Aurelius for his successors. These two princes, the honour of the human race, inherited the taste which Adrian possessed for the fine arts. Antoninus encouraged the artists, and gave them the opportunity of exercising their talents in his magnificent Villa de Lanuvium, where is found amongst other monuments a half statue of Thetis, which, mutilated as it is, still exhibits the charms of Venus. Marcus Aurelius, at whose education philosophy and the fine arts presided in concert, who received the lessons of the sage Diogenes, painter by profession, and who was directed by the tastes and councils of Herodus Atticus, enlightened amateur of the arts, protected, in a manner even more efficacious than his predecessors, the artist and the arts.

The veneration with which these two last Emperors had inspired the senate and Roman people multiplied their portraits and busts; so much so, that it was considered almost a sacrilege for a citizen to neglect to adorn his house with them. It resulted that this kind of Sculpture, already much employed to preserve the souvenirs of illustrious personages, acquired under these two reigns a new perfection, which furnishes another example of the influence which particular circumstances exercise over any branch of art, precisely as more general causes over the whole region of art. After the reign of Antoninus all changed. The senate, wishing to efface the memory of the infamous Commodus, ordered all his statues to be destroyed. Popular disturbances left but a moment of dominion and life to his three successors. The culture of the fine arts felt this so much, that in a very short space of time they lost the fruit of the works of preceding times, and the decline, especially of Sculpture, commenced with great rapidity. We may judge from what is produced thirteen years only after the death of Commodus under Septimus Severus.

During the succeeding reigns the works of Sculpture were rare, with the exception of those perhaps which were executed under Alexander Severus. Two busts of this Emperor, not without merit, were doubtless, the fruit of the personal encouragement he gave the arts; it is even asserted that he practised them himself. It is certain that he assembled from all parts statues of illustrious men to place in the forum of Trajan, and adorned with colossal figures the baths bearing his name. From this moment nothing seems to suspend the rapid fall of the fine arts, particularly that of Sculpture, which more than either of the others requires peace and luxury. During half a century nearly twenty Emperors were barely brought in contact with the imperial throne; fresh tyrants, constantly springing up, disputed it with them, and scarcely one died a natural death.

The decline then became certain at the end of the third century, and was completed from the commencement of the fourth. We have the proof in those imperfect bas-reliefs of the time still seen on the arch of Constantine, and the statues of this prince, which are scarcely better: and by the translation of the seat of empire to Constantinople, Rome lost for twelve centuries the sceptre of the fine arts.

But if the Romans cannot claim a share of the tribute of admiration which the Greeks have so well merited by their profound knowledge in the art of sculpture, let us not forget that they have a solid right to our gratitude for the care with which they received and preserved the productions of the Greeks. Without them, without this quantity of statues and bas-reliefs with which the public edifices, as the most simple dwellings, were ornamented, and which are every day seen to emerge from ruins, we should not now enjoy the beauty of ancient art, and we should be tempted to class the accounts of its perfection, given us by contemporary authors, amongst the fables of antiquity.

SCULPTURE.

PART THE FIRST.

THE DECLINE OF SCULPTURE, FROM THE FOURTH
TO THE THIRTEENTH CENTURY.

SCULPTURE.—PLATE I.

A SELECTION FROM THE MOST BEAUTIFUL EXAMPLES OF ANCIENT SCULPTURE
DURING THE BEST PERIOD OF THE ART.

1. The Pythian Apollo, or the Apollo Belvedere. This most celebrated Statue was found towards the end of the fifteenth century on the sea shore at the Capo d'Anzo, among the ruins of the old Antium, probably the site of the Villa of Nero. (Visconti, Museo Pio Clementino, vol. i., pl. xiv., xv.)

2. Venus after the Bath, called the Capitoline Venus; found towards the middle of the eleventh century at Rome, near San Vitale. (Museum Capitolinum, vol. iii., pl. xix.)

*Ipsa Venus pubem, quoties velamina ponti,
Protegitur laevâ, semel reducta manu.*

3. Terminal Head of Alexander the Great; found in the year 1779 by the Chevalier Azara, in the ruins of the Pisoni Villa, at Tivoli. This is the only head of that prince, with an inscription bearing his name, known to be authentic. (Winckelmann, Storia delle Arti del Disegno; Roma, 1783, vol. ii., pl. v.)

4. Laocoon and his Sons. This celebrated group was found in the ruins of the Baths of Titus, under Pope Julius II. (Museo Pio Clementino, vol. ii., pl. xxxix.)

5. Head of Augustus, with the diadem, on which is a cameo of Julius Cæsar. (Ibid., vol. vi., pl. xl.)

6. Statue of a Faun, in the Museum of the Vatican. (Ibid., vol. iii., pl. xlii.)

7. Melæger, the slayer of the Calydonian Boar. This Statue was brought to the Vatican under Pope Clement XIV., from the Piccini Palace. (Ibid., vol. ii., pl. xxxiv.)

8. Bacchus, with the horns of a bull; terminal head in the Vatican. (Ibid., vol. vi., pl. vi.)

9. Terminal Head representing Comedy; from the old Theatre in Adrian's Villa at Tivoli. (Ibid., vol. vi., pl. x.)

10. Menander, the buffoon. This Statue was found on the Viminal at Rome, in the sixteenth century, among the ruins of the Baths of Olympias.

11. Electra and Orestes, also called Papirius and his Mother; a group in the Ludovisi Villa in Rome.

12. Agrippina, wife of Germanicus; Statue in the Museum of the Capitol. (Museum Capitolinum, vol. iii., pl. liii.)

13. Group in the Villa Ludovisi in Rome, known by the name of *Aria and Pætus*.

——— *Vulnus quod feci, non dolet, inquit,
Sed quod tu facies, hoc mihi, Pæte, dolet.*

Mart., lib. i., epig. 14.

14. A sitting Statue of Demosthenes; formerly in the Villa Negroni, since placed in the Museum of the Vatican. (Museo Pio Clementino, vol. iii., pl. xiv.)

15. Fragment of a Sarcophagus; a philosophical composition, representing the formation, the life, and the end of the human race. Prometheus, having finished the figure of man, is in the act of completing that of woman, neither of which has yet received life. Mercury introduces to them the soul under the form of Psyche, to complete the work of creation. In another part of the composition, children surrounding the Fates represent the results of the union of the two first beings, and at the same time exhibit the beginning and the end of human life. The animals specially destined to the service of man appear in the background, to show at the same time the empire reserved for him, and the assistance provided for him by the Gods. This fragment, found at Ostia, is in the Museum of the Vatican. (Ibid., vol. iv., pl. xxxiv.)

16. The Birth of a Child; bas-relief on the front of a Sarcophagus. (Admiranda Romanorum Antiquitatum Vestigia, pl. lxxv.)

17. Juno suckling the Infant Hercules; Statue in the Museum of the Vatican. (Museo Pio Clementino, vol. i., pl. iv.)

18. Paris brought by Cupid into the presence of Helen, whom Venus is endeavouring to inspire with love for the Trojan prince; a group of great beauty. This bas-relief was published by Winckelmann, in his *Monumenti Antichi Inediti*, pl. cxv., also by Guattani, in the collection he published under the same title in the volume of 1785, page xli. The *Antologia Romana*, No. xlviii., of the same year, has an account by the English sculptor Morisson of this bas-relief.

19. Zethus and Amphiion with their mother Antiopa; bas-relief of the Villa Borghese. (Winckelmann, *Monumenti Inediti*, pl. lxxxv.; *Storia delle Arti del Disegno*, vol. ii., pl. cxlii.) In a similar bas-relief in the Museum at Naples, the same figures represent Mercury conducting Orpheus to Eurydice.

20. Etruscan Sarcophagus, with a bas-relief representing the brothers Eteocles and Polyneices. (Maffei, *Museum Veronese*, pl. iii.)

21. Equestrian Statue of Marcus Aurelius, probitatem spirans, in Rome, on the place of the Capitol. (Winckelmann, *Storia delle Arti del Disegno*, vol. ii., p. 395, et vol. iii., p. 410.)

22. Bacchus and Ariadne on the island of Naxos; part of the front of a Greek Sarcophagus, in the Museum of the Vatican. (Museo Pio Clementino, vol. v., pl. viii.)

23. Bacchante conducting the Dionysian Bull to the Altar; fragment of a bas-relief in the Museum of the Vatican. (Ibid., vol. v., pl. ix.)

24. Lustration (purification) of a Cow, pastoral subject; bas-relief in the Museum of the Vatican, found at Otricoli. (Ibid., vol. v., pl. xxiii.)

25. The Hunt of the Calydonian Boar; bas-relief in the Museum of the Capitol. (Museum Capit., vol. iv., pl. 1.)

26. Funeral Ceremony, called Conclamatio. This bas-relief was formerly in the Gallery of Antiquities in the Louvre. Maffei gives an account of it (*Explication de Divers Monuments*, &c.; Paris, 1739, in 4to, pl. i., p. 1.), and also Caylus, in his *Recueil d'Antiquités*, vol. iii., pl. lxxiii., p. 267. Although these antiquaries differ somewhat in their explanation of the subject, they agree as to its interest, beauty of composition, and execution.

27. Pietas Militaris; bas-relief in the Museum of the Capitol. (Museum Capit., vol. iv., pl. xxxix.)

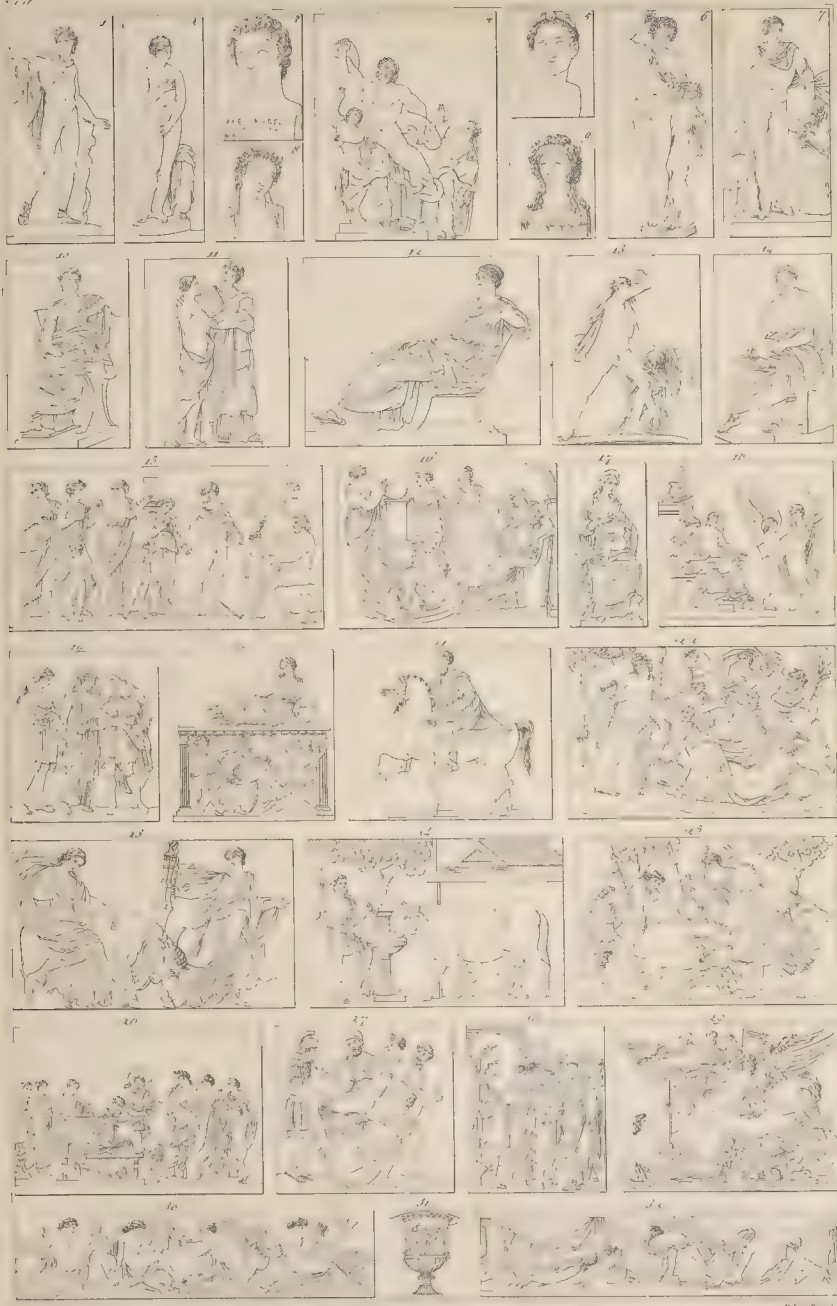
28. The Roman People entreating Marcus Aurelius to take the government after the death of Lucius Verus; bas-relief from the triumphal arch of this Emperor on the Via Flaminia, now the Corso, near the Palace Frasio, in Rome. On the destruction of this arch, the bas-reliefs were brought to the Capitol, where they are placed on the staircase of the Palace of the Conservatoria. (*Admiranda Romanorum Antiquit. Vestigia*, pl. vi.)

29. Apotheosis of Antoninus and of Faustina; bas-relief on the pedestal of the Column of Antoninus, which was formerly on the place of Monte Citorio, and was brought to the Museum of the Vatican by Pope Pius VI. (Museo Pio. Clement., vol. v., pl. xxix.)

30. The Nereids holding the Arms of Achilles; on a Sarcophagus in the Museum of the Vatican, found in the old part of Rome. (Ibid., vol. v., pl. xx.)

31. Large Vase in the Villa Borghese, with a bas-relief representing a Bacchanal. (Visconti, *Sculture del Palazzo della Villa Borghese*; Rome, 1796, 2 vol. in 8vo fig., vol. i., p. 40.)

32. The Dying Daughters of Niobe; part of the top of a Sarcophagus in the Museum of the Vatican. (Museo Pio Clementino, vol. iv., pl. xvii.)



Scelte di più bei Monumenti della Antichità Greca

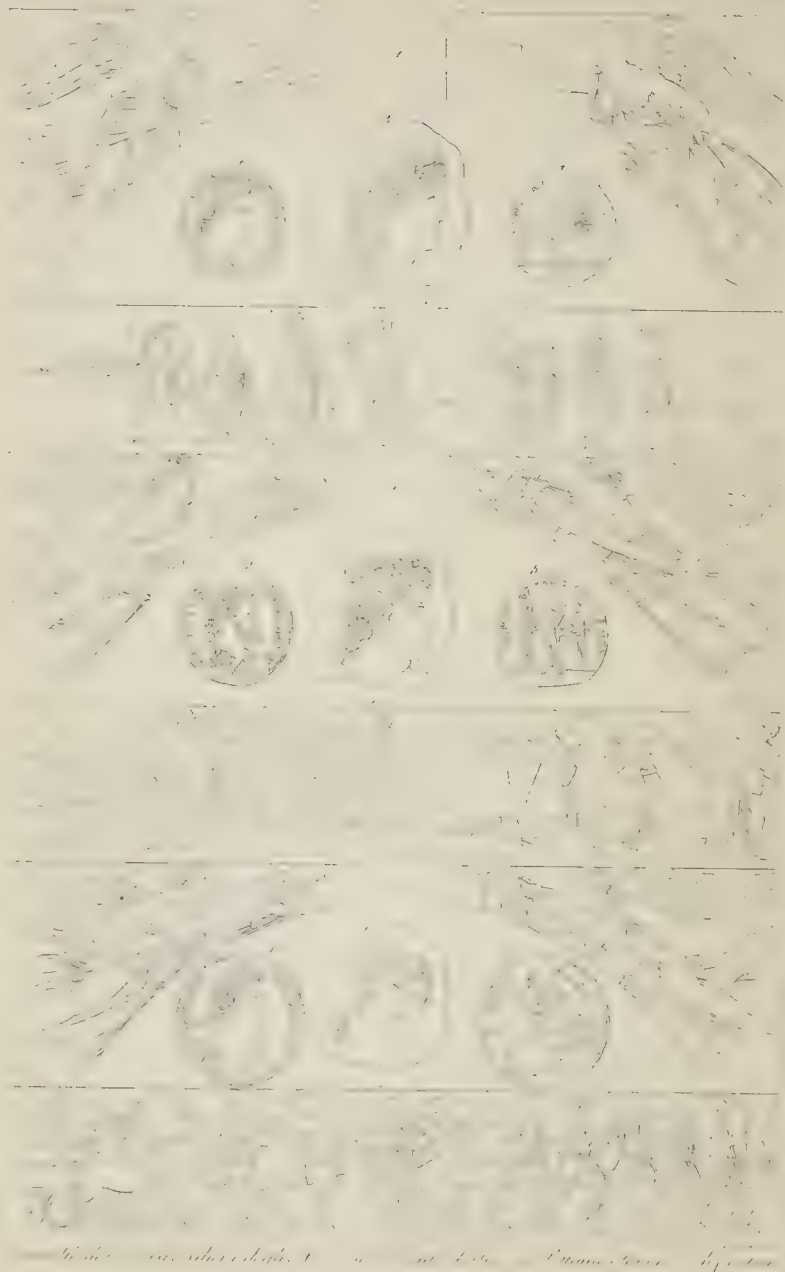


Fig. 1. — Cross section of the fruit of the ...

PLATE II.

PARALLEL OF THE BAS-RELIEFS ON THE TRIUMPHAL ARCHES OF TITUS, SEPTIMUS SEVERUS,
AND CONSTANTINE. FIRST, SECOND, AND FOURTH CENTURIES.

THE BAS-RELIEFS IN THIS PLATE EXHIBIT THE GRADUAL DECLINE OF ART, AND THE RELATIVE STATE OF SCULPTURE
AT THE THREE DIFFERENT PERIODS WHEN THESE ARCHES WERE ERECTED.

1. Two figures of Victory; bas-reliefs on the spandrels of the Arch of Titus at Rome: first century. (*Veteres arcus Augustorum*; Rome, 1690, pl. iii.)

2. A Head, taken from one of the bas-reliefs of the inner side of the Arch, which represent the triumphal procession of Titus after the conquest of Judea. (*Ibid*, pl. v.)

3. Part of a bas-relief, which is carved on the frieze of the same Arch, representing the River-god Jordan being carried in triumph. (*Ibid*, pl. v. and vi.)

4. Medal of Titus; on the reverse a congiarium.

5. Two figures of Victory, on the spandrels of the Arch of Septimus Severus; second century.

6. Head of one of the figures of Victory of the same Arch, drawn large.

7. Part of one of the small Friezes, with figures, which are over the side-arches of the same Arch.

8. Medal of Septimus Severus, with the following inscription on the reverse:—

MONETA AVG. COS. II. PP. S. C.

9. Two figures of Victory, in the spandrels of the Arch of Constantine; fourth century. (*Veteres arcus Augustorum*, pl. 23.)

10. Head of one of the River-gods, on one of the sides of the same Arch, drawn large.

11. Part of the Frieze with the bas-reliefs, over the side-arches of the same Arch.

12. Medal of Constantine; on the reverse of which is the following:—

VIRTVS AVGV....

PLATE III.

STATUES OF CONSTANTINE AND HIS SONS, BAS-RELIEFS, BUSTS, AND OTHER WORKS OF THE SAME PERIOD.
FOURTH CENTURY.

1. St. Hyppolytus, Bishop of Ostia; marble Statue, found about the year 1551 on the road to Tivoli, now in the library of the Vatican. (*Anastasius Bibliothecarius de Vitis Romanorum Pontificum*; Romæ, 1718, in fol., 4 vol., vol. ii., p. 159.)

2. One of the Sons of Constantine; marble Statue, found (also No. 4) in the Baths of this Emperor, and now on the Place of the Capitol. (*Nardini, Roma Antica*, p. 188.)

3. Constantine the Great; colossal Statue in marble, placed under the portico of the Basilica St. John Lateran.

4. Another of the Sons of Constantine; marble Statue, on the Place of the Capitol.

5. Colossal bronze Statue, of either the Emperor Heraclius, or, according to some, Constantine. It was found in 1491, on the shore at Barletta in Apulia, and is now on the Place of that town. (*Winckelmann, Storia delle Arti*, etc., vol. ii., p. 425; and vol. iii., p. 463.)

6 and 7. Bas-reliefs of River-gods, in the spandrels of the side-arches of the Arch of Constantine; fourth century.

8 and 9. Heads of two other River-gods, from the same Arch.

10 and 11. Two other Heads, taken from the bas-reliefs of the Arch of Septimius Severus; second century.

12. Figures from the bas-reliefs over the small arches of the Arch of Constantine.

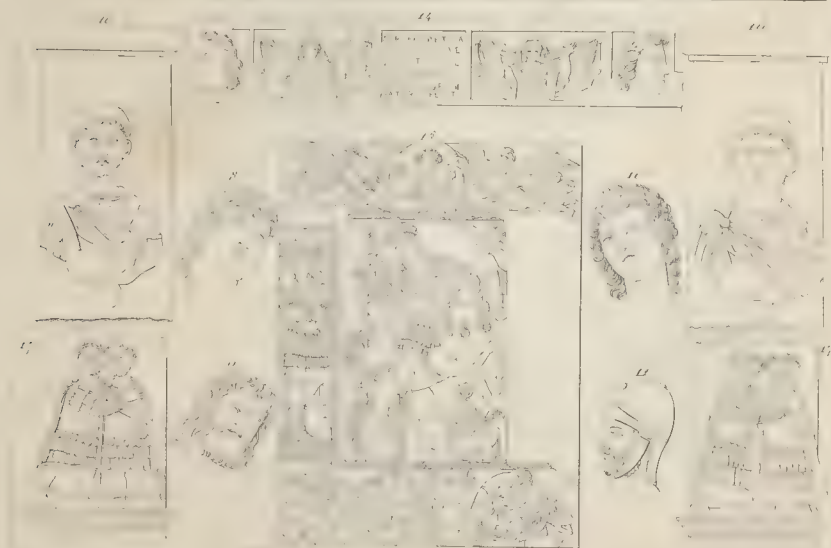
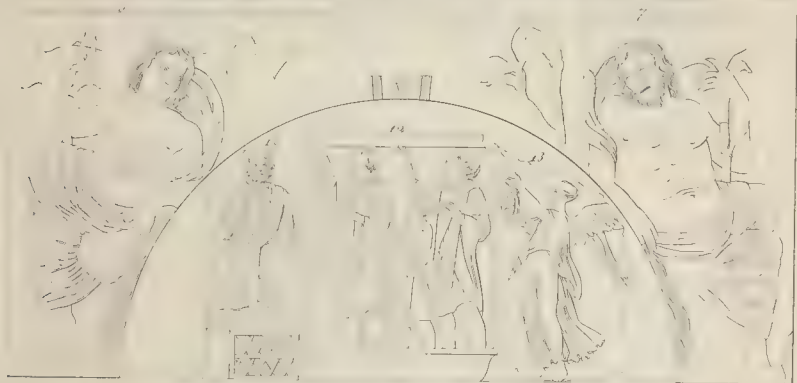
13. A winged figure; a fragment, found in the Baths of Constantine.

14. Part of a Tomb, which is believed to be of the time of St. Constantia. It was found in the ruins of the beautiful cloisters built by this Princess in the neighbourhood of the Church which bears her name, and of the Church St. Agnese, outside the walls of Rome. (*Boldetti, Osservazioni sopra i Cimiteri de SS. Martiri*, p. 466.)

15. Part of a Diptychon, in ivory, from the Barberini Library, either representing Constantius on horseback, or one of the other Roman Emperors. (*Gori, Thesaurus Veterum Diptychorum*; Florentinæ, 1759, tom. iii., p. 163.)

16. Busts on two porphyry pillars; brought to the Museum of the Vatican from the Palace Altemps in Rome. (*Winckelmann, Storia delle Arti*, etc., vol. iii., p. 90.)

17. Small figures, two and a-half palms high, of Emperors, on porphyry pillars, in the Museum of the Vatican. (*Ibid.*, vol. iii., pp. 90, 471, and 514.)



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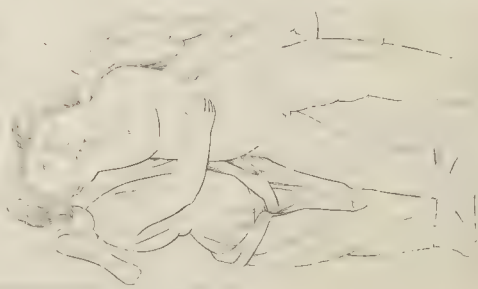


PLATE IV.

THIS AND THE FOUR FOLLOWING PLATES CONTAIN WORKS OF SCULPTURE TAKEN FROM THE CATACOMBS.
FUNERAL URNS AND SARCOPHAGHI, FOUND IN THE CATACOMBS OF ST. URBAN
AND OF TORRE-PIGNATTARA, IN ROME. FOURTH CENTURY.

1. Sarcophagus of St. Helena, mother of Constantine; found in the Catacombs of Torre-pignattara, two miles from Rome, on the road to Tusculum. It was for a long time in the Cloister Court of St. John Lateran, and was brought from thence to the Museum of the Vatican by Pope Pius VI.

2. Sarcophagus from the Catacombs of St. Urban; a part of the same which was brought by St. Calixtus to the Villa Corsini, near the gate of St. Pancras. (Bottari, *Roma Sotterranea*, vol. i., pp. 122 and 126.)

3. Sarcophagus in marble, found in 1780 in the Catacombs of St. Peter and St. Marcellinus, or of St. Helena ad duas Lauros, now Torre-pignattara.

4. Mask from one of the corners of the top of the preceding Sarcophagus.

5. Cupid and Psyche, carved on the centre column of the same Sarcophagus.

6. Drawing at large of the two figures which are on the corners of the front of the same Sarcophagus.

PLATE V.

BAS-RELIEFS AND ORNAMENTS OF VARIOUS SARCOPHAGHI OF THE FIRST AGES OF CHRISTIANITY,
FROM THE CATACOMBS.

1. Subject from the life of Christ, representing Martha, the Canaanitish, or some other, woman, at his feet; architecture in the background. (Aringhi, *Roma Sotterranea*, vol. i., p. 319.)

2. Subjects from the Old and New Testaments, on a Sarcophagus which is much enriched with architecture (*Ibid.*, vol. i., p. 317); and was found in the Campo Santo of the Vatican. It was first placed in the Cloister of St. Andrea della Valle, where it remained a long time, but was afterwards taken to the Villa Pamfili. Bottari concludes that it was afterwards taken from this Villa to the little Church of St. Agnes, on the Place Navona. (Bottari, *Roma Sotterranea*, vol. i., p. 131.)

3. St Peter denying Christ at the Crowing of the Cock, with buildings in the background; fragment of a Sarcophagus.

4. Three Figures, subject unknown; part of a bas-relief from a Sarcophagus.

5. A Shepherd with his Dog, taken from a Sarcophagus.

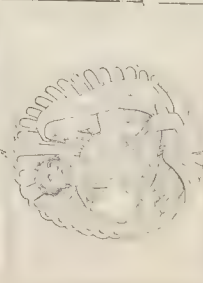
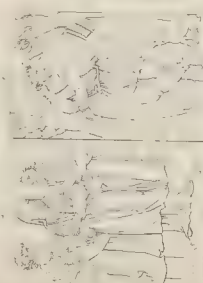
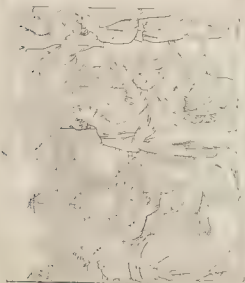
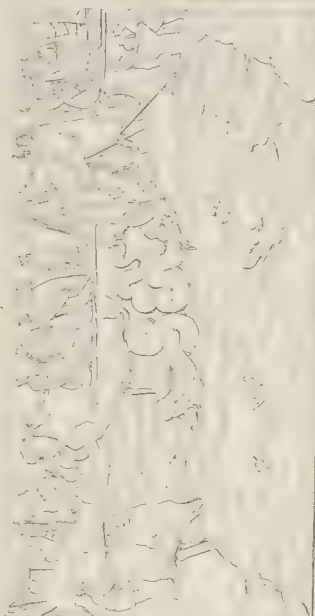
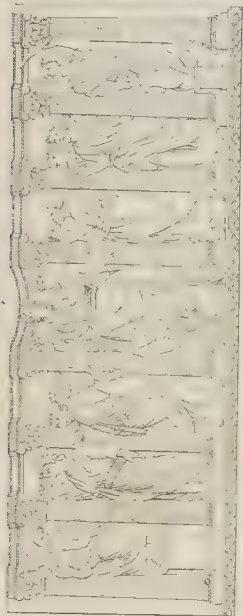
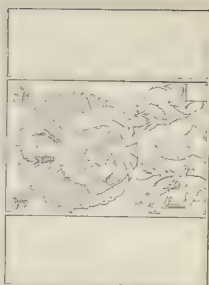
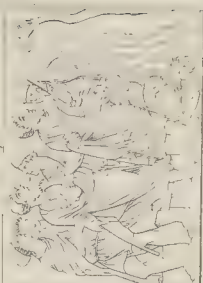
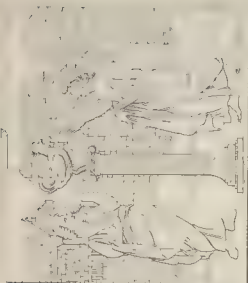
6. Front of a Sarcophagus which was found in the Campo Santo of the Vatican and brought to the Villa Medici. It has various scriptural subjects upon it; among others, Jonas cast into the sea, and also his coming out of the whale. (Aringhi, *Roma Sotterranea*, vol. i., p. 335.)

7. Moses striking the Rock.

8. A Shell with two Busts, in the centre of a Sarcophagus.

9. A Shell with a Bust of a Woman; underneath are Herdsmen.

10. The top of an Urn, on the middle of which is a Bust, surrounded by different scriptural subjects; among others the Sacrifice of Abraham, Daniel in the Lion's Den, and the History of Jonas.



your valued summer school
with appreciation and love

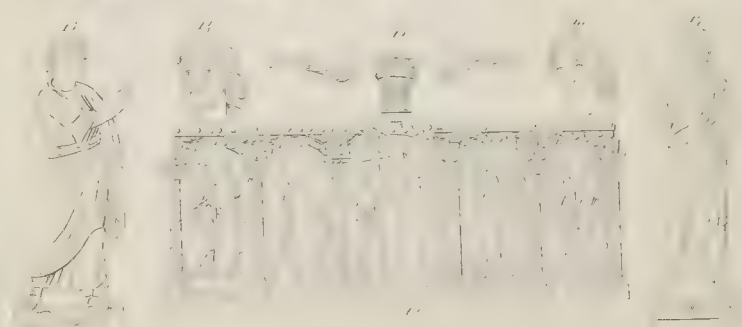
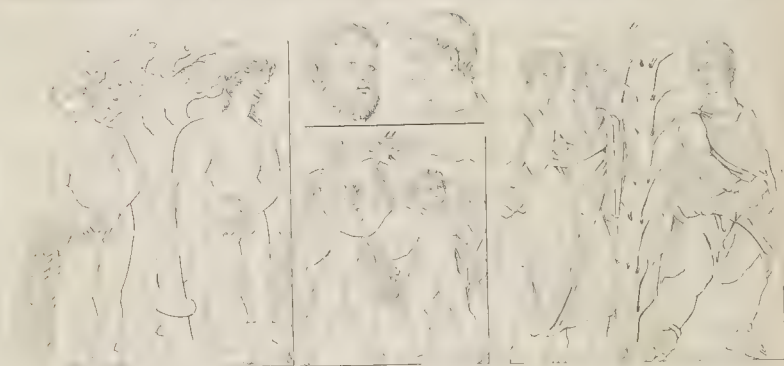
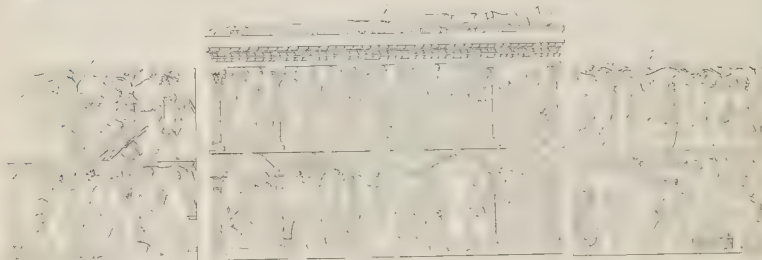
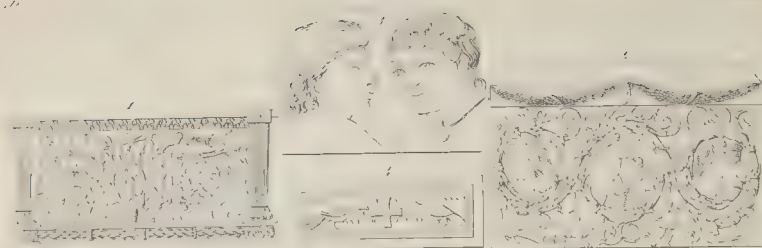


Figure 1. The front cover of the manuscript.

PLATE VI.

OTHER BAS-RELIEFS, CHIEFLY FROM THE SARCOPHAGHI OF THE CATACOMBS.
EARLY AGES OF CHRISTIANITY.

1. Urn, of white marble, ornamented with vine leaves, and Bacchanti playing. It was found behind the Choir of St. Lorenzo, outside the walls of Rome. (Murangoni, *Delle Cose Gentileschi*, cap. lxi., p. 316; Bottari, *Roma Sotterranea*, vol. iii., p. 19.)

2. Sarcophagus of St. Constantia, daughter of Constantine the Great, formerly in the church of her name, and now in the Museum of the Vatican. It is hewn out of a single block of porphyry, is 11 palms in length, more than $7\frac{1}{2}$ in width, and $5\frac{1}{2}$ in height without the top, which also consists of a single block. (Piranesi, *Le Antichità Romane*, vol. ii., pl. xxv.)

3. Two Heads of this Sarcophagus, drawn at large; fourth century.

4. Front view of a Coffin, in the Church of St. Stephen, Bologna; fourth or fifth century.

5. Sarcophagus of Junius Bassus, of the Anicia family; found in the Catacombs of the Vatican, and preserved in the Grottoes under the Church of St. Peter. It is $11\frac{1}{2}$ palms in length, 6 in breadth, and $5\frac{3}{4}$ in height. It is well known that the date of this work is 359. It is ornamented with bas-reliefs, of Adam and Eve, the Entrance to Jerusalem, Daniel in the Lions' Den, the Sacrifice of Abraham, and other subjects from the Old and New Testaments. Its inscription, in one line, a portion of which only appears in the engraving, runs thus:—

JVN. BASSVS V. C. QVI. VIXIT ANNIS XLII. MEN. III. IN. IPSA.
PRAEFECTVRA. VRBI. NEOPITVS. IIT. AD. DEVM. VIII. KAL.
SEPT. EVSEBIO ET YPATIO COSS.

6. Left side of the same Sarcophagus, ornamented with two bas-reliefs, of Winter and Summer, represented by the occupa-

tions peculiar to those seasons. In the account which Bottari gives of these bas-reliefs, he mentions six children in the place of five, which are here seen. This difference arises from a part of this monument being concealed by the walls, which prevented the sixth figure from being drawn.

7. Right side of the same Sarcophagus, with two bas-reliefs, of Spring and Autumn.

8. Adam and Eve, drawn in large from one of the bas-reliefs, on the front of the Sarcophagus, No. 5.

9. Heads, drawn in large, taken from the bas-reliefs of the same side.

10. A bas-relief from the same side, drawn at large.

11. Detail of a part of the bas-reliefs of the side view, drawn in large.

12. Sarcophagus of Probus, who died in 395, and also was one of the Anicia family; it was found in the small temple or Mausoleum, which was erected by his wife Proba at the back of the altar of the old Basilica of St. Peter, and the plan of which can be seen in Plate lxi. of the Architectural portion of this work. This Sarcophagus, after having served as a font in the Chapel of St. Thomas, in the Basilica, was placed in the first Chapel on the left of the entrance, and from thence it was removed to the Chapel of the Madre di Pietà on the right, where it now is. Its length is $10\frac{1}{2}$ palms, its breadth $3\frac{3}{4}$, and height 9 palms. (Bottari, *Ibid*, vol. i., p. 55.)

13 and 17. Two figures of Apostles carved on the front of this Urn.

14 and 16. Heads of two other Apostles drawn at large.

15. Birds, in the spandrils of the arches of this Sarcophagus.

PLATE VII.

FIGURES AND INSCRIPTIONS ENGRAVED IN OUTLINE ON THE SEPULCHRAL STONES OF THE CATACOMBS

1. A figure carved or deeply engraved in outline on a stone, which was found in the Catacombs of S. Lorenzo. It is given here in the size of the original, and represents a woman praying with hands raised to Heaven; a subject frequently seen in the paintings of the Catacombs, and which the writers on ecclesiastical subjects call "Orantes."

2. A stone from the same Catacombs, on which are engraved a fish, a bird, an anchor, and other emblems of the early Christians.

3. Engraved inscriptions of the same nature in the same Catacombs.

4. Two praying figures, Orantes, with an inscription, beginning with the words $\tau\eta\varsigma$ $\alpha\pi\alpha\beta\iota\alpha\varsigma$, and which is given in full in the "Supplement de l'Antiquité Expliquée par Montfaucon," vol. v., pl. xxxi.

5. Various subjects from the Old Testament, engraved in the same style on marble.

6. The Wise Men of the East, guided by the Star, bringing Offerings to the Child Jesus.

7. Half figure of a woman, with the inscription—

SEVERA IN DEO VIVAS.

8. Another half figure of the woman praying, alluded to above.

9. Instruments used in this kind of sculpture or carving, the sunk parts of which were afterwards filled in with red or black colour, to show the subject more clearly.

10. The Good Shepherd, engraved on marble, preserved in the Ecclesiastical Museum of the Roman College.

11. Figure of a man praying, Orans, engraved on the stone, probably from its inscription on the cover of a tomb, which has been preserved in the Ecclesiastical Museum. The inscription is as follows:—

PRISCVS.
QUI VIXIT
ANNIS. XXXVI
FVNCTVS. V. KAL
IVNIAS. FRATER
FECIT. IN. PACE.

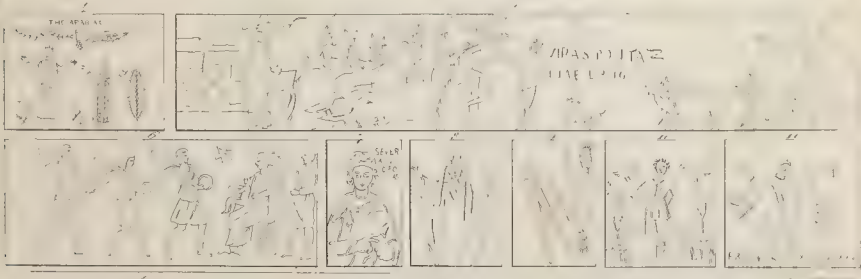
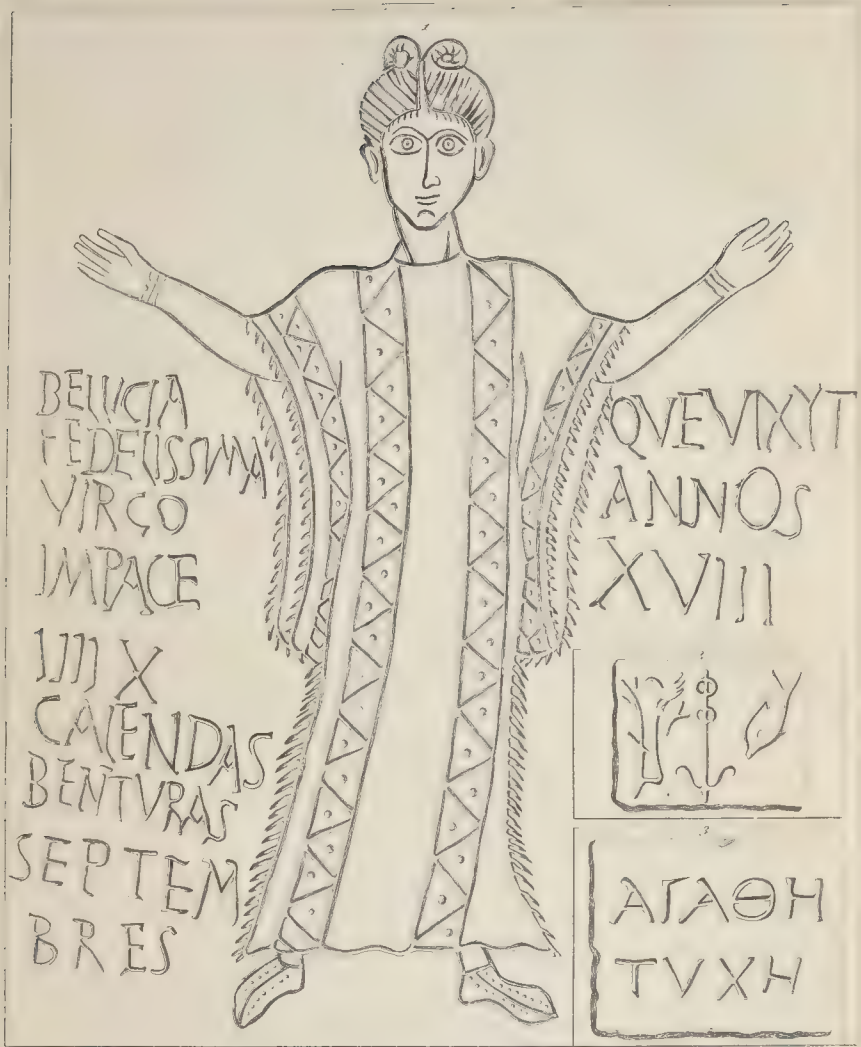


Figura et inscriptiones interducat in hoc fatis agnoscendi deinde catenari

PLATE VIII.

COLLECTION OF VARIOUS CARVINGS IN THE CATACOMBS. INSCRIPTIONS ON TOMBS.

1. Pharaoh in his Chariot, drowning in the Red Sea. (Airinghi, Roma Sotterranea, vol. i., p. 331.)
2. The three young men of Babylon being led before the idols which they refused to worship at the command of Nebuchadnezzar. (Ibid, vol. i., p. 587.)
3. The Resurrection of the Dead—Vision of the Prophet Ezekiel; part of a Sarcophagus in the Cemetery of the Vatican. (Ibid, vol. i., p. 527.)
4. Elijah, ascending to Heaven in a fiery chariot, casts his mantle on Elisha; bas-relief on the side of a Sarcophagus, found in the same place. (Ibid, vol. i., p. 305.)
5. Offerings of Cain and Abel; part of a Sarcophagus from the Campo Santo of St. Agnes. (Ibid, vol. ii., p. 167.)
6. Noah in the Ark taking the Olive Branch from the Dove; part of a Sarcophagus in the Cemetery of St. Calixtus, near St. Sebastian, outside the walls of Rome. (Ibid, vol. ii., p. 401.)
7. Moses, on Mount Sinai, receiving the Tables of the Law from God; part of a tomb. (Ibid, vol. ii., p. 395.)
8. The Seven-branched Candlestick, from a manuscript on the Catacombs, by M. Francesco Peña, auditor of the Spanish Rota in the reign of Philip II. This manuscript, which is illuminated with figures, is preserved in the Library of the Vatican, No. 5409. Airinghi (Roma Sotterranea, vol. ii., p. 651) inquires into the causes why Christians took this allegorical representation of the candlestick of seven branches from the Jews. The four feet of the candlestick are the four symbolical beasts of the Evangelists.
9. Christ and the Woman of Samaria; Sarcophagus, from the Cemetery of the Vatican. (Ibid, vol. i., p. 297.)
10. Christ giving the Keys to St. Peter; part of a Sarcophagus in the old Basilica of the Vatican. (Ibid, vol. i., p. 263.)
11. The Martyrdom of St. Sebastian; bas-relief in terra cotta from Catacomb of St. Priscilla on the Via Salara. (Ibid, vol. ii., p. 335.)
12. The Good Shepherd and a pastoral subject; Sarcophagus, from the Cemetery of the Vatican.
13. Adoration of the Magi; bas-relief in a small court of the Church of St. Paul, outside the walls of Rome.
14. The Sacrifice of Abraham; fragment of a Sarcophagus, on which is another fragment, with two figures representing two of the seasons.
15. The Men in the Fiery Furnace; fragment of a Sarcophagus, with an inscription.
16. Fragment of a Sarcophagus, subject unknown.
17. A glass flask out of the Catacombs, bound round with straw, similar to those still used in Rome. (Boldetti, Osservazioni, &c., p. 183.)
18. Two winged Genii witnessing a cock-fight; bas-relief of a Sarcophagus in the Cemetery of St. Agnes, outside the walls of Rome. (Airinghi, Roma Sotterranea, vol. ii., p. 614.) According to this author, this amusement, which among the English is much used, is of great antiquity. The Greeks used to let cocks and quails fight together in a kind of cage called "Thalia," or EHAIA.
19. A Sculptor in his Studio completing a Sarcophagus; bas-relief from the Catacombs of St. Helena. (Fabretti, Inscript. Antiq., p. 587.) Gori gives a drawing of a tombstone, which was in his time in the Nicolina Palace at Florence, and on which are all the various tools used for Sculpture. (Gori, Inscript. Antiq., vol. iii., p. 142, No. 172 of the Appendix.)
20. Fragment of a bas-relief from the Catacombs, representing a Love-feast; the bread is marked with a cross.
21. Two glass vessels to contain the blood of the Martyrs, and afterwards enclosed in their tombs. (Boldetti, p. 187.) The length of these vases might induce the supposition that they were the symbolic tear-bottles. These were found with traces of blood on them.
22. Stamp on a brick or tile, in the middle of which is a lamp, indicating that its maker was a Christian. (Boldetti, p. 526; Buonarroti, Osservazioni sopra alcuni frammenti antichi di vasi antiqui, di vetro, p. 74, and pl. ix., fig. iv.)
23. A Christian Seal-ring, found in the Cemetery of St. Agnes; the stone is the shape of the sole of a foot, on which the word "justus" is engraved. (Airinghi, Roma Sotterranea, vol. ii., p. 698.) Buonarroti in his preface mentions this ring, and also speaks of the custom of the early Christians in using similar stamps or marks on the tombs of their dead.
24. Pincers which were used in the Martyrdoms, and were found in the Catacombs of the Vatican. (Ibid, tom. ii., p. 684.) Gori has given other instruments of this nature in his work. (Inscript. Antiq., vol. iii., pl. 357, No. 32.)
25. Two symbolical fish, in lead, in the Cabinet of the Abbati Lelli in Rome.
26. A lamp in terra cotta, of the same kind as those so frequently found in the mortar with which the tombs of the Martyrs in the Catacombs were so carefully closed up.
27. A small portable altar of terra cotta, with two lamps to light it; from the Catacombs. (Airinghi, Roma Sotterranea, vol. i., p. 519.)
28. A lamp of terra cotta, on which is a dove holding the olive branch of peace.
29. One of the symbolical signs of the early Christians, representing a double cross; it was found in one of the Catacombs on a fragment of granite. Boldetti (p. 351) mentions that a similar sign is engraved on a lamp which is preserved in the Museum Christianum in the Vatican. There is one also on the dress of one of the grave-diggers which he gives at p. 60, and which is also given in this work in the part on Painting. This is the form of cross still in use in Thibet, in the representations of the crucified Saviour. (Fr. Anjustini Antoni Giorgi, Alphabetum Thibetanum; Roma 1762, in 4to., p. 211, 460, 725.) In the work, Spiegazione e riflessione sopra alcuni sacri monumenti antichi di Milano inediti; Milano, 1757, in 4to. fig. in which are given the bas-reliefs of a very precious Sarcophagus in the Cathedral of Milan, the Dominican Giuseppe Allegranza remarks that this kind of cross is made of four I's intertwining; and refers, in further illustration of the subject, to Gori's clear treatise, "De Mitrato Capite Jesus Christi." Visconti considers that these crosses were often only simply used as signs of separation or conclusion, as stops are in writing; and mentions having seen them so placed in coins and old weights. (Dissertaz. su due Mosici ant., &c.; Parma, 1788, in 8vo., p. 43.)
30. Inscription on a tomb, under which is the allegorical figure of two feet. (Lupi, Ad Epitaphium Severi martyris, &c., p. 69.)
31. Seal-ring with Christian symbols. (Airinghi, Roma Sotterranea, vol. ii., p. 708.) The name on this ring, as well as that on the inscription in No. 43 of this plate, is known, without any doubt, to be that of Christ. There are various opinions among the antiquaries as to the exact time at which it was used: some supposing the time of Constantine; others, judging from the frequent use of them long before the reign of this prince, a much earlier period. This last opinion is founded, as Buonarroti remarks, from the great number of inscriptions and monuments found in the Catacombs. (Osservazioni sopra alcuni frammenti di vetro, p. 12.)
32. Gratings, hewn out of a stone, which served to give light to the subterranean Church of St. Silvestro, near St. Martino al Monti. These kind of gratings were very common in the Catacombs. Winklemann has treated upon them, in his work on the windows of the ancients (Osservazioni sull' Architettura degli antichi, vol. iii., p. 74, Delle Storie delle arti.) The fragments described under Nos. 14, 15, 16, 21, 26, 28, 29, as well as the three first of the preceding table, are from Agincourt's collection. He presented them to the Museum of Christian Antiquities in the Vatican, where they still are.

VARIOUS INSCRIPTIONS WHICH WERE FOUND IN THE CATACOMBS.

Quasi habent hunc saxa religionem suam.

33. An inscription, in which is the monogram of Christ, an anchor and a dove, emblems commonly found together in the Christian monuments. (Boldetti, Osservazioni sopra i Cimiteri, &c., p. 339.)
34. An inscription and memorial of friendship. (Ibid, p. 390.)
35. Another beautiful inscription. (Marangoni, Acta Sili Victorini, p. 85.)
36. An inscription expressive of pity. (Boldetti, p. 407.)
37. An inscription to the memory of Ercutosa Florida. (Ibid, p. 453.)
38. An inscription in rudely formed letters. (Lupi, Ad Epitaph. Severi martyris, &c., p. 13.)
39. An inscription, apparently of a Sculptor. (Artifici signario. Boldetti, p. 316.)
40. An inscription in the Greek character. (Ibid, p. 412.)
41. An inscription in Greek, expressive of the affecting and tender farewell of a father to his daughter Tyche. This is an example in which the word TTXH is employed as a proper name. Gori gives two examples of the same word; the one on a Jasper to denote happiness, the other used as a proper name on a tombstone, from the Palace Nicolini at Florence. (Gori, Inscript. Antiq., vol. iii., pp. 141, 142; Nos. 166, 172 of the Appendix.)
42. A Christian inscription of great simplicity, imitated from the antique.
43. Another, taken from Fabretti. (Inscript. Antiq.; Rome, 1702, p. 738, No. 419.) A single word expresses the Martyrdom of a Saint, confirmed by the Monogram of Christ.
44. An inscription found in the Cemetery of St. Agnes. (Ibid, p. 676; Boldetti, p. 373.) There is a ship drawn on it, and an allusion to the name Nabia. This was a frequent custom of the very early Christians, as Buonarroti remarks. (Osservazioni sopra i vetri, pp. 9, 10 of the preface.)
45. An inscription in Latin, but the letters are a mixture of Greek and Latin. (Boldetti, p. 343.)
46. An inscription to the memory of the Martyrdom of St. Marculus. This is an irrefutable proof of the fact, and is very important, as it is often found in the Catacombs.
47. An inscription in Greek, in the middle of which are two fish and an anchor. (Ibid, p. 370.)
48. Inscription from the Mausoleum of Cecilia Metella, on the Via Appia in Rome, an example of the concise writing of the ancients.
49. An inscription in Greek language and character. (Ibid, p. 390.)
50. An inscription having a pig engraved under it, in allusion to the name Porcella. (Ibid, p. 376.)

PLATE IX.

A SILVER BOX, A CASE FOR PERFUMES, AND OTHER THINGS APPERTAINING TO THE TOILET OF A ROMAN LADY. FOURTH OR FIFTH CENTURY.

1. A silver box or Pyxis, $2\frac{1}{2}$ palms in length, 2 in breadth, and 1 in height. This toilet case, with the names of Secundus and Projecta engraved on it, appears to have been a marriage present to Projecta. It is a great curiosity, and decorated with figures and bas-reliefs chased in silver; it was discovered in 1793, in Rome (as also the other objects in this plate), near Mount Esquinal, near the Church of S. Silvestro e Martino ai Monti, on the side nearest the cloister of the Convent of St. Lucia in Selce. Visconti has published a learned dissertation on these same antiquities (*Lettera di Eranio Quirino Visconti su di una antica argentea*, &c.: Rome, 1793, in 4to.), but has given no representation of them. They have passed into the possession of a Prussian nobleman, the Baron Von Schellerheim.

2. Upper side of the lid of the box on which are the portraits of the noble pair enclosed in a wreath of myrtle, supported by two Cupids. (Visconti, *Lettera*, &c., pp. 5, 6.) The four sides of this cover have bas-reliefs, all illustrative of the purpose of this box. No. 1 is the toilet of Venus, a Triton holding the glass before her. The one on the right side was found destroyed, and those of the two other sides are given in Nos. 4 and 5. The draperies and ornaments of these bas-reliefs are gilt, with the exception of those on the back. Around the edge of the cover, which moves on two hinges, is the following inscription, which is given in No. 8, in the size of the original:—

SECUNDE PROJECTA VIVATIS IN CHRI

3. The portraits in the circle on the top in the size of the original.
4. Bas-relief on the back of the cover, representing the lady being conducted to the house of her husband. The style of its architecture does not show it to be very early Roman. The twisted columns in this as also in Nos. 1 and 9, are a proof that it dates from the decline of ancient art.

5. Bas-relief of a Nereid, or Sea nymph, swimming in the waves, and accompanied by a Cupid; this is on the left side of the cover, the opposite one on the right side has, as has already been said, been destroyed.

6. Two figures in the size of the original, from the lower part of the side opposite to that given in No. 1, of the young wife arranging her hair and looking into the glass held by one of her maidens. This glass is of a form much more convenient and modern than is usually seen in pictures in which ancient glasses are represented. (*Ibid*, p. 8.)

7. Another of her women holding a lighted torch, a part of the preceding bas-relief. The lower part of her dress is more richly ornamented than the dress of the woman who holds the glass, and resembles the style of those used by the Dapiferi and Deaconesses in the first century of the church. One of the three women, represented in the lower parts of No. 1, carries other necessities of the toilet.

8. The inscription on the lid in the size of the original. This formula, in use from the third to the fifth centuries, would show that this magnificent piece of furniture was a gift from a parent or friend of the married couple.

9. A silver box, found at the same place as the preceding; it being surrounded with niches in which are figures of the Muses, it may have been a case for manuscripts or valuable books. In one of the niches to the right is a lock. (*Ibid*, pp. 8, 9.)

10. Plan of the box, the interior traversed by a plate of copper pierced with five openings, to receive, probably, scent bottles.

11. Two vases for scent; the large one is from the centre opening, the smaller, with three similar ones, filling the four other spaces.

12. Olio, one of the eight nudes in the niches surrounding the box. The ninth stands on the top of the cover. This figure is remarkable from the tablets she is holding, and for the scrinium filled with rolls of paper which is at her feet.

13. Melpomene, characterized by the club and the mask she is holding; both these figures are in the size of the original. (*Ibid*, pp. 9, 10.)

14. Two small dishes or saucers in silver, the one round, the other square. There were four round and five square. These also seem to have been used by the same persons, as on the ground of one of them is the cypher, or monogram, of PROJECTA TVRCI. Tureius Secundus and another member of the same family are known to have held a high rank in Rome in the fourth century. (*Ibid*, p. 12.) On one of the four dishes is the following inscription:—

SCY: IIII: P:V: SCUTELLE QUATUOR PONDO QUINQUE.

This is the weight of the four round saucers collectively.

15. A broken vase, on which is the following inscription, phrased in the manner most in use at that period:—

PELECRINA. VTERE. FELIX.

The letters are engraved in the metal in the manner called by the Italians niello, in Latin nigellum. (*Ibid*, pp. 13, 14.)

16. Another silver vase, which is decorated with figures and arabesque chased, and damascened. (*Ibid*, p. 13.)

17. Front and side view of a silver spoon, used for rouge and ointments. (*Ibid*, p. 14.)

18. A sort of candelabra in silver, being a woman's arm holding a light. There were two of them, which appear to have been fastened to the wall of a room, as is the case with us. It is no doubt the form which gave rise to the term *braccia* for these kind of candelabra.

19. A small silver etatue sitting, the greater part of it gilt, emblematic of the city Alexandria. She is characterized by a tower on her head, fruits and plants in her hands, and the prow of a ship at her feet. This city was thus represented on the coins.

20. A little statue of Rome with the helmet on her head, and holding a shield and lance.

21. A small statue of Constantinople; this second Rome has also a helmet on her head, but as a goddess she holds the sacrificial plate in one hand, and a cornucopia in the other, in the same way as she is represented on coins.

22. A small statue of Antioch, with towers as her crown, and at her feet the half figure of the river god Orentes. She is similarly represented on her coins.

These four symbolical statues of the four great cities of the Roman Empire were placed at the outer ends of the lever of a curule chair (*gestatoria*). They were gilt, with the exception of the back. The statue No. 16 is given in half the size of the original. The others, Nos. 17, 18, and 19, are given partly in front view, partly in profile, to show their position and use, and in what manner they were placed on the levers, from which they could at pleasure be separated by means of hasps or pegs, which were fastened by little chains and shot through the outer end of the lever. The silver foliage, attached by a link under each figure, served to conceal the hasp or peg. (*Ibid*, pp. 15, 16.)

23. Vase in the form of a cup; this is superior in style and execution to many of the preceding works. The lower part is formed of a head, apparently of a bacchante. The eyes, necklace, pearls on the forehead, and the head-dress are all in silver; the other parts of fine bronze, of or with a very beautiful oxyde. The handle of the vase is formed of branches of vine intertwining. (*Ibid*, p. 21 of the Appendix.)

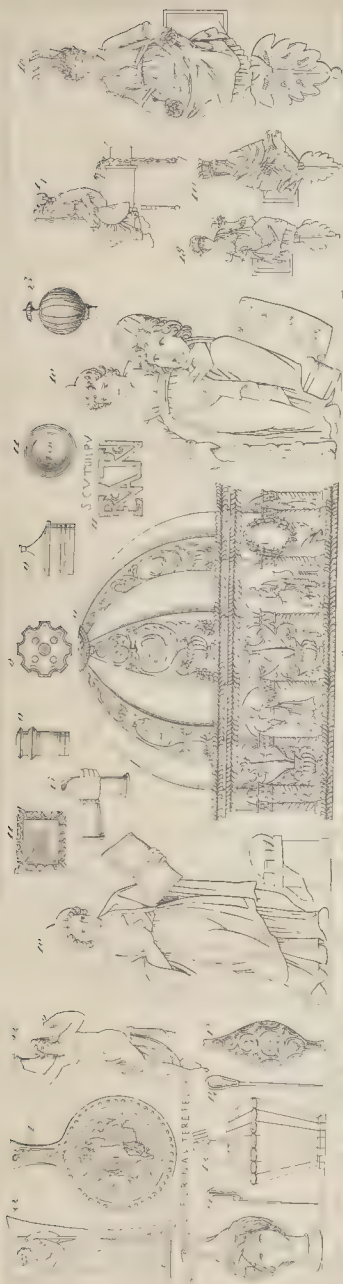
24. A basin cast in silver, 62 ozs. in weight; with a handle similar to those on the sacrificial plate. The rim is ornamented with little shells in varied work, merely have been intended to contain perfumed waters, or perhaps merely for sprinkling water in the baths, as was the practice with the ancients.

25. The toilet of Venus, the subject of the bowl of the basin, No. 21. The goddess, *geminorum mater amorum*, is sitting in the centre of a shell, and has two little Cupids attending her, the one of them holding a glass, and the other a fly, a very rare attribute of Venus.

26. Adonis standing with a lance in his hand and a dog at his feet. This figure, which ornaments the handle of the cup, is, as well as the preceding, in half size of the original. (*Ibid*, pp. 21, 22.)

27. Monogram of Christ, in its most ancient form, and with the mystical letters α and ω ; it was found later than the other subjects, and it probably formed the termination of the inscription, Nos. 1 and 2.

28. IN CHRI . . . , a fragment of an inscription also found later. This is the commencement of *In Christo*, which, added to the preceding monogram, might allow one to suppose that "Projecta" was a Christian.



100 A. 100 B. 100 C. 100 D. 100 E. 100 F. 100 G. 100 H. 100 I. 100 J. 100 K. 100 L. 100 M. 100 N. 100 O. 100 P. 100 Q. 100 R. 100 S. 100 T. 100 U. 100 V. 100 W. 100 X. 100 Y. 100 Z. 100 A. 100 B. 100 C. 100 D. 100 E. 100 F. 100 G. 100 H. 100 I. 100 J. 100 K. 100 L. 100 M. 100 N. 100 O. 100 P. 100 Q. 100 R. 100 S. 100 T. 100 U. 100 V. 100 W. 100 X. 100 Y. 100 Z.

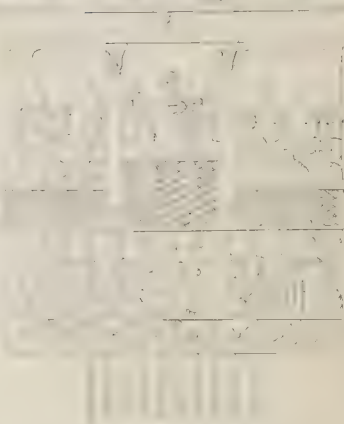
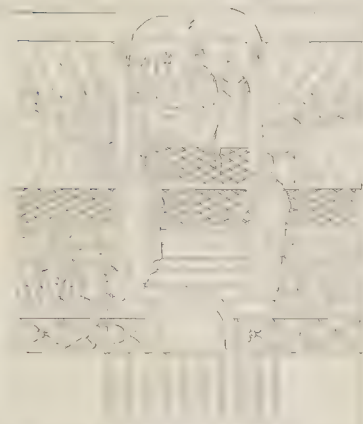
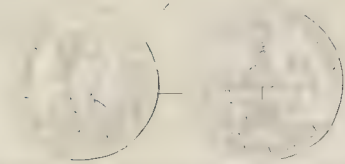


Diagram 1

Diagram 2

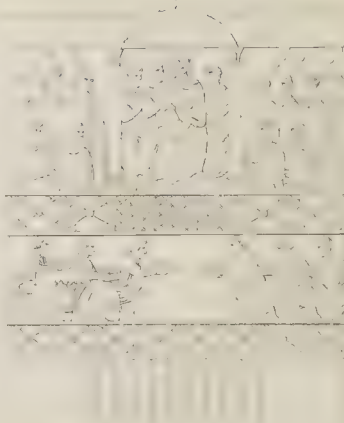
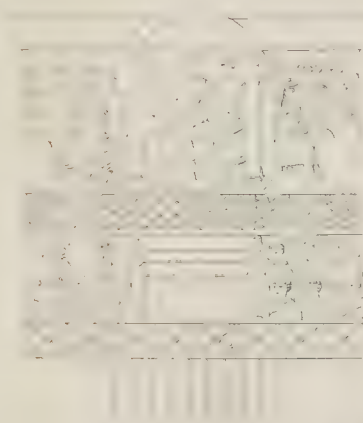


Diagram 3

Diagram 4

Diagram 5

PLATE X.

BAS-RELIEFS ON THE PEDESTAL OF THE OBELISK ERECTED BY THEODOSIUS IN THE HIPPODROME AT
CONSTANTINOPLE, AT THE END OF THE FOURTH CENTURY. COINS OF THE SAME PERIOD.

1. Large medal of the Emperor Theodosius, in bronze, from the collection of the Abbé Tanini.

2. Gold and silver coins of Theodosius, Arcadius, and Honorius, in Agincourt's collection.

3. The Egyptian Obelisk, placed by Constantine in the Hippodrome at Constantinople, afterwards thrown down by an earthquake, and re-erected by Theodosius. On the four sides of the pedestal are bas-reliefs in honour of Theodosius. The Obelisk is from 70 to 80 palms in height. (*Zoega, De Origine et Usu Obeliscorum*; Romæ, 1797, in fol. fig., Synopsis, p. iv.)

4. South side of the pedestal of this Obelisk. The greater number of the figures in this bas-relief wear the toga; the others have lances and shields.

5. East side of the same pedestal. The subject of this appears to be the Emperor in his tribune with a large assembly of people looking at some dancers. In the inner part is a Latin inscription having reference to the erection of the Obelisk by Theodosius. (*Zoega, p. 56.*)

6. North side. The Emperor is here represented receiving the petitions of his subjects: at the upper part, on the right, is the monogram of Christ.

7. West side. The Emperor on his throne, receiving presents from persons who are kneeling. On the base is a Greek inscription relative to the erection of the Obelisk.

PLATE XI.

PEDESTAL AND A PART OF THE BAS RELIEFS OF THE COLUMN OF THEODOSIUS AT CONSTANTINOPLE
FOURTH AND FIFTH CENTURIES.

1. Plan of the pedestal on which formerly stood the Column of Theodosius at Constantinople.

2. Perspective view of the remains of this pedestal and the base of the Column, as it is now seen on the Place Arrat-bazari, considered to have been the Forum of Arcadius.

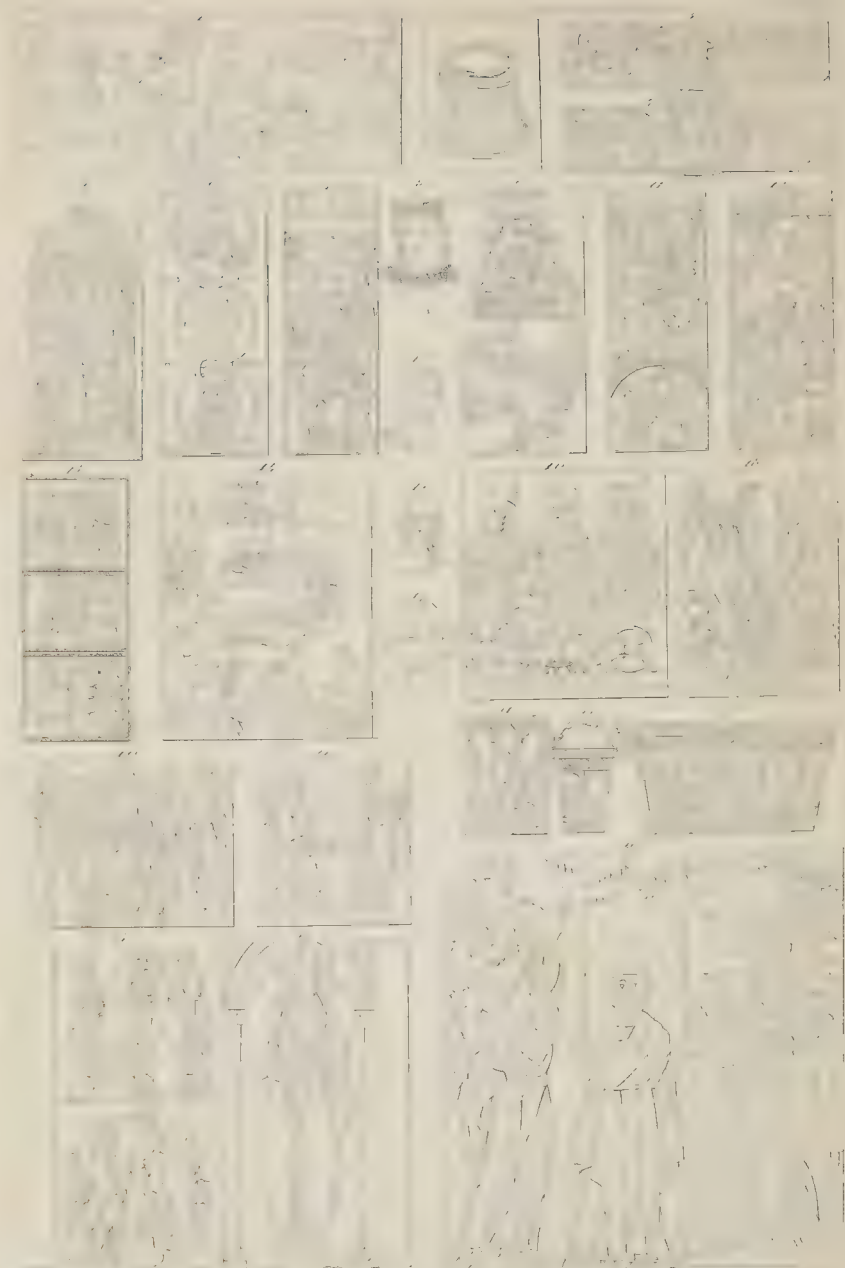
3. Base of the same Column, drawn large.

4. Part of the historical bas-reliefs on the shafts of the

Column of Theodosius, taken from drawings preserved in the Academy of Painting in Paris.

5. Two heads from these reliefs, drawn large. The character of these heads is more elevated than properly belongs to the time of the erection of this Column in Constantinople, but it is possible that the artist in copying them slightly improved them.

Inde suite : je ne des vaporisations de l'ac. en en le sentant le N. S. est



Figuren aus der Naturgeschichte des Menschen

PLATE XII.

BAS-RELIEFS ON GREEK AND LATIN DIPTYCHONS AND OTHER WORKS IN IVORY. FOURTH TO ELEVENTH CENTURY.

GREEK SCHOOL. FOURTH CENTURY.

1. Ivory Tablet, formerly in the Baruffaldi Cabinet at Ferrara, on which are represented the Death of Adam, and of Abel, and the Creation of Eve. (Gori, *Thesaurus Veterum Diptychorum*, vol. ii., p. 161.)

LATIN SCHOOL. FOURTH OR FIFTH CENTURY.

2. Ivory Tabernacle decorated with a bas-relief, from the treasures of the Church of St. Ambrose, at Milan. (*Ibid.*, vol. iii., part ii., p. 74.)

3. Half of the bas-relief of the outer side of this Tabernacle; the subject is the History of Jonas.

4. The other half of the same bas-relief; the subjects are the Miracles of our Saviour, the Giving Sight to the Blind, the Healing the Palsy and the Woman with the Issue, and the Raising of Lazarus.

GREEK SCHOOL. SIXTH CENTURY.

5. The Emperor Justinian, seated on his throne, the globe in his hand, in the consular and imperial robes; Greek Diptychon in the Riccardi Palace at Florence. (*Ibid.*, vol. ii., p. 259.)

6. Half female figures, on a Diptychon, in the cloisters of St. Cornelle at Compeigne; the name of Philoculus, who was in 525 Consul of the East, is engraved on it. (*Ibid.*, vol. ii., p. 19.)

7. Clementinus, Consul of the East, sitting, with his badges of office, between the figures of Rome and Constantinople; Greek Diptychon, which was formerly in Nuremberg, and appears to belong to about the date 513. (*Ibid.*, vol. i., p. 229.)

8. Female Head of the Emperor Anastasius, in a medallion at the top on the right of the cross; it is probably intended for the Empress Ariadne, wife of the Emperor Anastasius, whose portrait is in the medallion to the left.

LATIN SCHOOL. SIXTH CENTURY

9. Chariot Race in the Circus, on a Latin Diptychon of Lampadius, Consul of the West in the year 530, as shown by the mutilated inscriptions on it. *AMPADIORVM*. (*Ibid.*, vol. ii., p. 25.)

10. Head, drawn at large, of one of the two figures on the tribune of the preceding Diptychon, on the right of the Consul Lampadius.

GREEK SCHOOL. FOURTH CENTURY.

11. Representation, probably, of Stilicho, Consul of the East under Theodosius the Great, seated in his senatorial chair and giving the sign to the players in the amphitheatre to commence, some of whom are seen in the lower part. It is part of a Diptychon, which formerly belonged to M. du Tillot, at Dijon. (*Ibid.*, vol. i., p. 121.)

LATIN SCHOOL.

12. Apotheosis of Romulus; Latin Diptychon, from the cabinet of Count Ghenardesca, at Florence: its exact date is not known. (*Ibid.*, vol. ii., p. 118.)

GREEK-LATIN SCHOOL. SEVENTH OR EIGHTH CENTURY.

13. The Annunciation, the Visitation, and the Birth of Christ; bas-relief on an ivory plate, in the Cospi Cabinet at Bologna. (*Ibid.*, vol. iii., p. 272.)

GREEK SCHOOL. NINTH OR TENTH CENTURY.

14. The Birth of Christ; bas-relief on an ivory tablet, which formerly belonged to Agincourt's collection, and is now in the Museum of Christian Antiquities in the Vatican.

15. Head of the Virgin, drawn at large, taken from the same bas-relief.

LATIN SCHOOL. NINTH CENTURY

16. The Virgin and Child between two Cherubims; part of a Latin Diptychon, from the Cloisters Rambonensa or Arabona, in the neighbourhood of Ancona, built in 883 by the Empress Ageltruda, wife of Gui, duke of Spoleto, afterwards king of Italy

and Emperor in the year 891. This is proved by the following inscription, which Gori explained after Montfaucon, and which we give here entire, with the original orthography:—

CONFESSORIS DNI SCIS GREGORIVS SYLVESTRO FLA
VIANA CENOBIO RAMBONA AGELTRVDA CONSTRVXI.

Still lower, on the same part of the Diptychon, can be read the following other inscription:—

QVOD EGO ODELRICVS INFIMVS DNI SERBVS ET ABBAS
SCVLPIRE MINI SIT IM DOMINO, AMEN.

Montfaucon, and after him Gori, explain both these inscriptions as follows:—

Confessoribus Domini Sanctis Gregorio, Sylvestro, Flaviano,
Cenobium Rambona Ageltruda construxi.

Quod ego Odelricus infimus Domini servus et abbas
Sculpire mihi sit in Domino, Amen.

This Diptychon belonged to the Senator Filippo Buonarroti, and is now in the Museum Christianum of the Vatican. (*Ibid.*, vol. iii., p. 155.)

17. Head, at large, of the Virgin, from the preceding Diptychon.

GREEK-LATIN SCHOOL. ABOUT THE TENTH CENTURY.

18. Roman Soldiers guarding the Tomb of Christ—the Hanging of Judas—part of an ivory tablet of Latin sculpture, kept among the treasures of St. Ambrose, at Milan. (*Ibid.*, vol. iii., p. 267.)

GREEK SCHOOL. TENTH CENTURY.

19. Christ sitting, giving his Blessing; behind him are two angels, and on either side are the Virgin and John the Baptist; a part of an ivory Triptychon, in the Museum Christianum of the Vatican. (*Ibid.*, vol. iii., pl. xxiv., pp. 217-228.) This is of the ninth century; though approaching the period of the lowest state of Art, it will be seen by it how the Greek School always maintained its superiority over the Latin.

20. Herod's Feast, from the Life of St. John the Baptist. This is copied from a silver church book of the Baptistery of St. John, at Florence; it is of the Greek School, and of the tenth or eleventh century. (*Ibid.*, vol. iii., p. 349.)

LATIN SCHOOL. TENTH OR ELEVENTH CENTURY.

21. The Resurrection of Christ, on an ivory tablet in the Museum Christianum. (*Ibid.*, vol. iii., p. 277.)

TENTH CENTURY.

22. An ivory vessel or vase for holy water, one of the treasures of the Cathedral of St. Ambrose, at Milan, with the following distich, which shows that this was a gift made to the Basilica by the Archbishop Godfredus, who held the chair of Milan from 973 to 978. (*Ibid.*, vol. iii., Dissertation de Passeri, pp. 75-77.)

Vates Ambrosii, Godfredus dat tibi Sancte,
Vas veniente sacram spargendum Cessare lymphan.

The Emperor to whom this verse refers is Otho, to whom Godfredus owed his elevation.

23. The bas-reliefs which surmount this holy-water vessel; they are five subjects in arched niches, representing the Virgin and Child and the four Evangelists.

GREEK SCHOOL. ELEVENTH CENTURY.

24. The Transfiguration of Christ and the Descent from the Cross. Both these subjects are on one of the ivory tablets that form the cover of a manuscript of the Gospels, in the Barberini Library, in Rome. (*Ibid.*, vol. iii., pl. xxvii., p. 283.)

GREEK OR LATIN SCHOOL. ELEVENTH CENTURY

25. Standing figure of the Redeemer.

26. The Virgin praying, surrounded by the Apostles; part of a Diptychon, which had, also, been the cover of a manuscript of the Gospels of the ninth century. This Diptychon was for a long time in the Duomo at Florence, but is now in the Barberini Collection. (*Ibid.*, vol. iii., pl. vii., pp. 33-40.)

PLATE XIII.

GREAT DOOR OF THE CHURCH OF ST. PAUL OUTSIDE THE WALLS OF ROME, ENRICHED WITH FIGURES,
ENGRAVED IN OUTLINE IN THE BRONZE, AND FILLED IN WITH SILVER
EXECUTED IN CONSTANTINOPLE. ELEVENTH CENTURY.

This door is of wood and covered with strong plates of bronze. The whole front is divided into six equal parts in width, and nine in height, giving fifty-four oblong compartments containing subjects, figures, and inscriptions.

The subjects are taken from the life of Christ, from the Annunciation and Birth to the Ascension and Coming of the Holy Ghost. These subjects, twelve in number, occupy the panels of the upper part to the left; the corresponding panels to the right, and those to the left on the lower part, contain standing figures of the twelve Apostles, whose deaths or martyrdoms are given in the panel adjoining each apostle. The panels on the lower part to the right contain standing figures of the twelve Prophets. In those on the middle line are two crosses and two

inscriptions, and in the two corner panels on the bottom line are two eagles.

These figures are not in relief, but engraved in outline in the bronze, and the lines filled in with silver; which, however, time and the cupidity of man have tended nearly to destroy. The inscriptions are in Greek, Latin, Arabic or Syriac.

It might have been deemed sufficient, in order to show the style and execution of this work of art, to have given only one of the panels in large size, it having already been published by Ciampini in his *Vetera Monumenta*, vol. i., pl. xviii., p. 35 and following, but the little accuracy shown in his plates, renders it necessary to give in this work the whole of the subjects and details.



Porta principale del Palazzo fuori delle mura di Roma, ornata di piume a centro
in marmo di m. l. e m. d. ammantata in argento; lavoro eseguito a 14. dardi regali

XI secolo



Рисунки к описанию движений человека в различных положениях.

PLATE XIV.

SUBJECTS ON THE PANELS OF THE DOOR OF THE CHURCH OF ST. PAUL DRAWN AT LARGE.
ELEVENTH CENTURY.

- | | |
|--|---|
| 1. The Annunciation. | 20. The Entrance of Christ into Jerusalem with the Palm |
| 10. The Birth of Christ. | Branches. |
| 19. Christ in the Temple. | 3. Christ on the Cross, his Mother and St. John. |
| 2. The Baptism of Christ. | 12. The Descent from the Cross. |
| 11. The Transfiguration of Christ on Mount Tabor; Moses | 21. The Resurrection of Christ. |
| and Elias on either side of him, and at the foot of the mountain | |
| are his disciples, Peter, James, and John. | |

PLATE XV.

SUBJECTS AND INSCRIPTIONS ON THE PANELS OF THE DOOR OF THE CHURCH OF ST. PAUL.
ELEVENTH CENTURY.

4. Christ appearing to his Disciples through the Closed Doors—the Unbelief of Thomas.

13. The Assumption of the Virgin.

22. Pentecost, or the Descent of the Holy Spirit on the Apostles, with the Gift of Tongues.

5. Greek Cross, with the monogram of Christ.

14. Inscription in Latin verse, calling upon those entering the church to pray for him who presented these doors

TV QVOQVE, QVI SACRI SYCOEDIS LIMINA TEMPLI
HAS, PER QVAS INTRAS STVDIOSIVS INSPICE PORTAS,
ET SIC INGRESSVS DOMINO PER QVAM PRECE FLETVS,
VT DEVS HVIC REQVIEM CONCEDAT HABERE PERENNEM;
IMPETRET HOC ILLI SIMVL INTERCESSIO PAVLI,
QVEM QVIA DILEXIT DECORAVIT MVNERE TALI.

23. St. Paul martyred at Rome. The standing figure of this Apostle will be found under the following number.

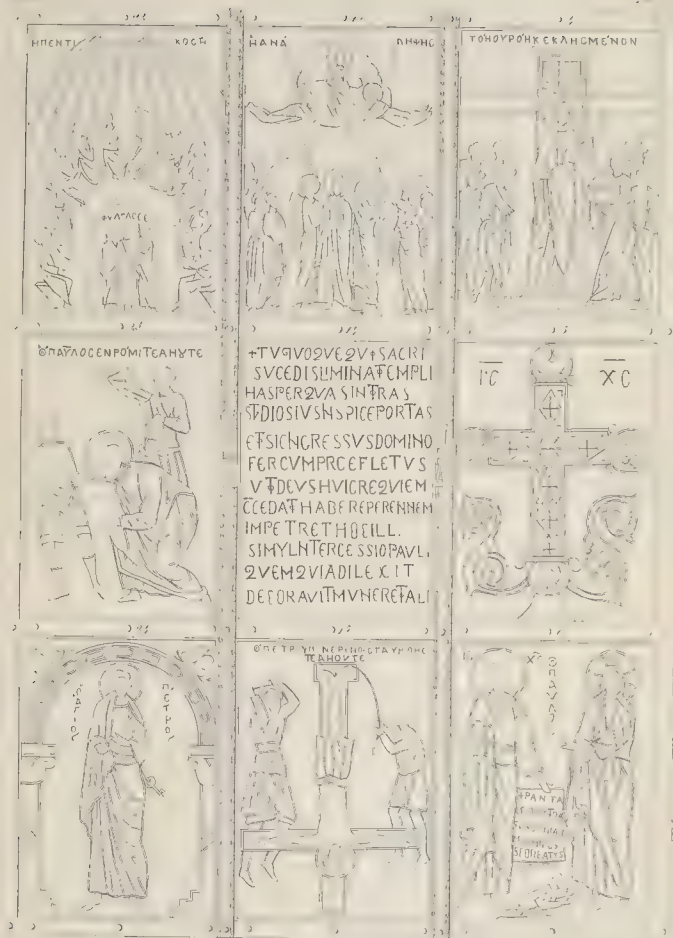
6. Christ and St. Paul. At their feet is a man prostrating himself; the person, no doubt, named in the inscription in the hand of Christ:—

Pantaleon stratus veniam mihi posco reatus.

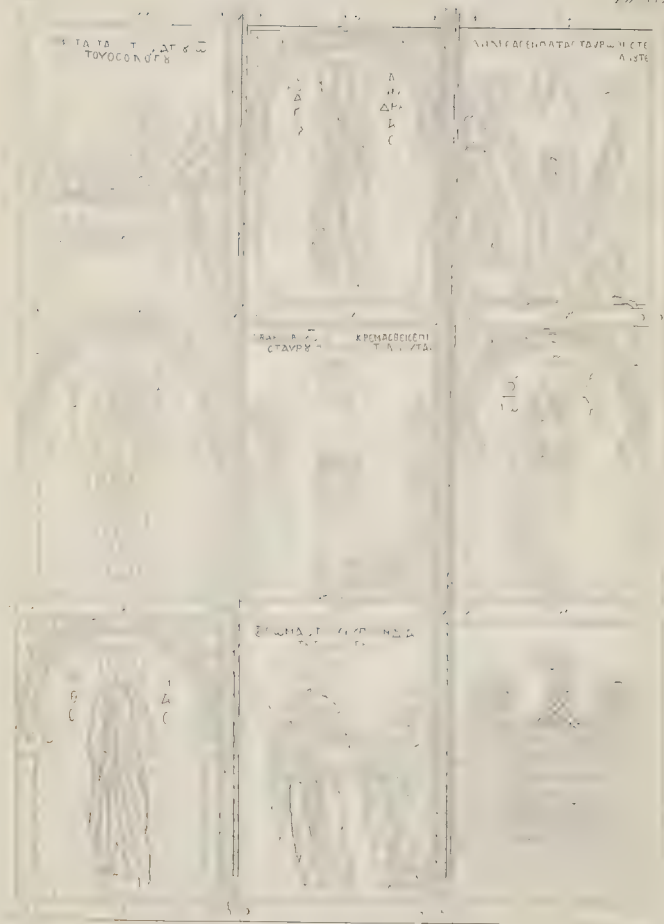
This was the Consul Pantaleon, under whose auspices this work was carried on at Constantinople, as mentioned in the inscription 41 in pl. xviii., and in that marked D in pl. xx.

15. The Crucifixion of St. Peter, the head downwards, under the Emperor Nero.

24. St. Peter, standing, with a key in his hand.



... di stile continuazione dei ... delle ... in una ...
 ... di stile



La facciata del tempio di Minerva, con i resti della base marmorea in situ
scavata nel 1850.

PLATE XVI.

DOOR OF ST. PAUL. CONTINUATION OF THE SUBJECTS IN THE PANELS.

ELEVENTH CENTURY

- 7. St. Andrew crucified in the City of Patras
- 16. St. Andrew holding a Cross.
- 25. Death and Interment of St. John the Evangelist.
- 8. The Evangelist St. John
- 17. St. Bartholomew nailed to the Cross.
- 26. St. Bartholomew.

9. An Eagle with outspread wings. The absence of any inscription renders it doubtful whether it be the eagle of the Consul Pantaleon, or merely a caprice of the sculptor.

18. St. Thomas' Death in India, pierced by a lance.

27. St. Thomas, standing.

PLATE XVII.

DOOR OF THE CHURCH OF ST PAUL. SUBJECTS FROM THE PANELS, CONTINUED
ELEVENTH CENTURY.

28. St. Philip's Death on the Cross, the head downwards

37. St. Philip.

16. St. James, beheaded under Herod.

29. St. James

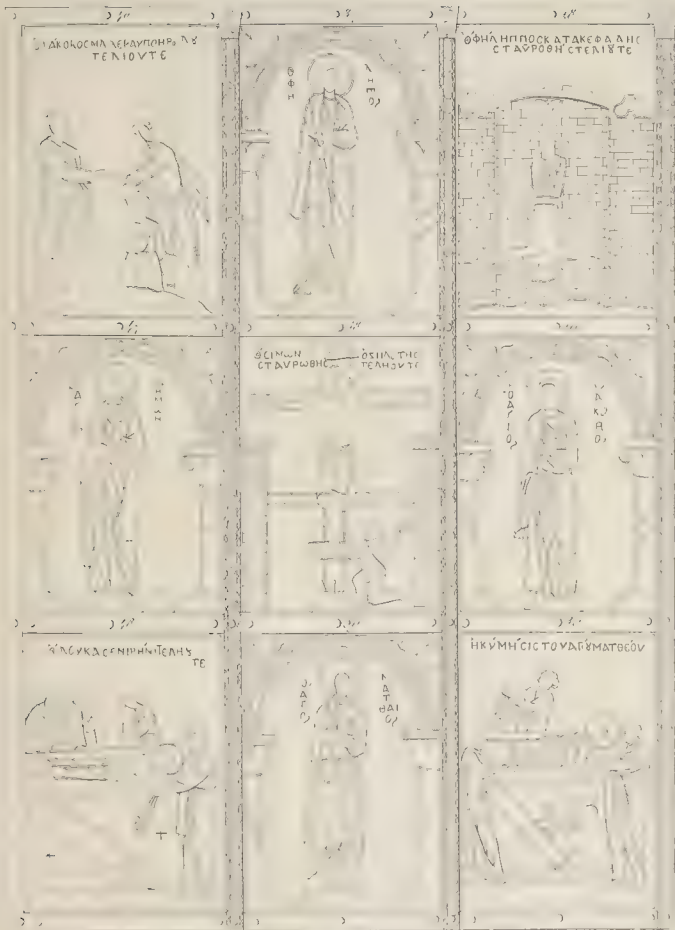
38. St. Simon Zelotes. Death on the Cross.

47. St. Simon

30. Death and Interment of St. Matthew.

29. St. Matthew

48. St. Luke's Death-bed. The standing figure of this
Evangelist is under the No. 31 in pl. xviii.



Pl. 174. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

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Tab. VIII. Continuatione delle prime delle colonne in cui sono
 contenute le somme.

PLATE XVIII.

CONTINUATION OF THE SUBJECTS ON THE PANELS OF THE DOOR OF THE CHURCH OF ST. PAUL
ELEVENTH CENTURY

31. The Evangelist St. Luke, whose death is given in the preceding plate, No. 48.

40. St. Mark, martyred at Alexandria

49. St. Mark.

32. Moses, holding an inscription rendered thus.

Videtur vitam vestram pendente...

by Ciampini. (*Vetera Monumenta*, vol. i., p. 39.)

41. Inscription in Latin verse, interpreted by Ciampini (*Ibid.*, p. 40):—

*Paulo beato, proventus Dolino in findere cesses,
Consule Malligeno pro Pantaleone roganda,
Ductus amore tui, qui portus has tibi, struxit,
Ergo sibi per te reseretur janua vite.
Supplex ergo petit Dominum qui, semper adestis
Hinc precibus vestris Deus annuat esse quod estis.*

The Consul Pantaleon in this inscription is, without doubt, the one of No. 6 in pl. xv., and of D., pl. xv.

50. Greek cross, with the monogram of Christ.

33. David. The inscription which he is holding in his hand is read thus by Ciampini (*Ibid.*, p. 39):—

Aud, filia et vide et inclina aurem tuam.

42. The Prophet Isaiah, with the following inscription —

Ecce virgo concepit.

51. Ezekiel, bearing a Greek inscription, translated by Ciampini (*Ibid.*, p. 41):—

Tu solus Dominus altissimus super omnia te regna.

PLATE XIX.

FIGURES FROM THE PANELS OF THE DOOR OF ST. PAUL, CONTINUED.

ELEVENTH CENTURY

34. Jeremiah, with the inscription in his hand:—

Hic Dominus noster et non imputabitur aliis.

43. Ezekiel; his inscription is

Induxit me per viam portæ borealis.

52. Daniel, holding the inscription:—

Constatut Deus cæli regnum quod erit in æternum

35. Elijah. The Greek inscription which he is holding is very incorrectly given by Ciampini (*Ibid.* p. 39); he interprets the commencement thus:—

Cognovit omnis, populus quod tu solus Dominus Deus

What the last words are he does not attempt to make out.

44. Elisha; Ciampini translates the Greek inscription which he is holding:—

Ego ab ore altissimi exivi.

53. Jonas, with these words:—

Clamavi de tribulatione.

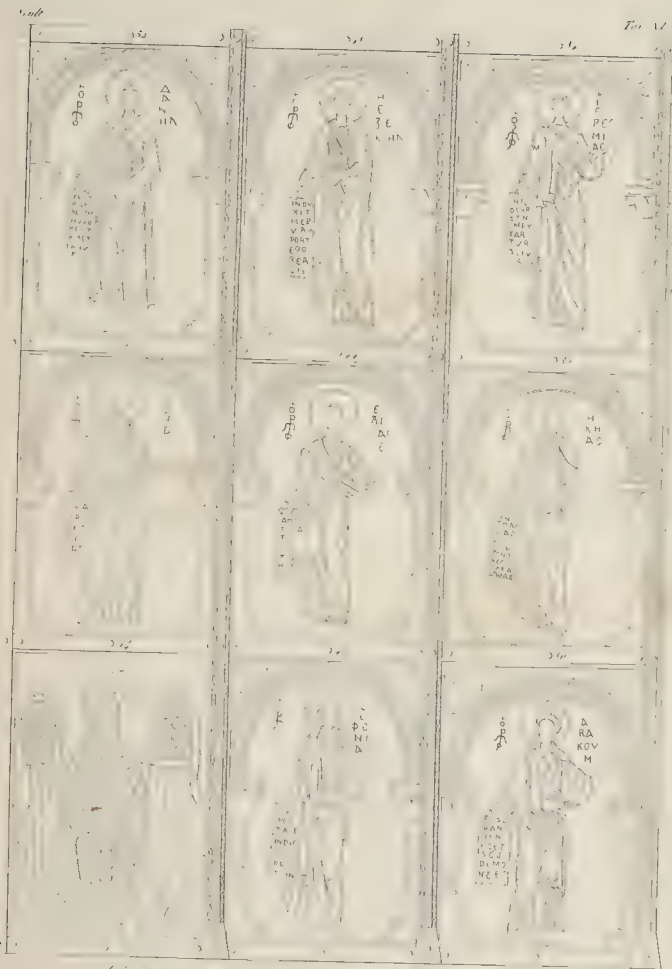
36. Habakkuk, with the inscription:—

Dominus a Libano veniet et sanctus de monte

45. Zephaniah.

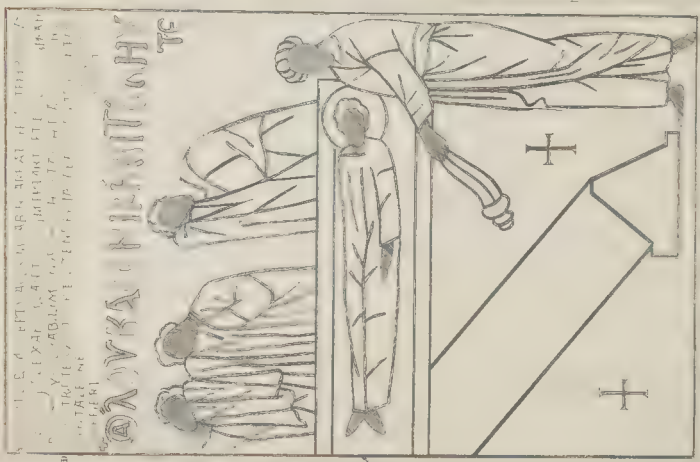
Expecta me in die resurrectionis.

54. An Eagle with outspread wings, similar to the one in pl. xvi., No. 9.



Continuation de la figure, mais en l'ajoutant de la figure de l'ordre. M. 17.

Fig. 1.



А Г В Д Е Ж З И Й К Л М Н П Р С Т У Ф Х Ц Ч Ш Щ Ъ Ы Ь Э Ю Я

Всеподобный образъ Спасителя нашего Иисуса Христа, въ которомъ изображены всѣ дѣла Его, отъ Рождества до Вознесения, и отъ Суда до Второго Прихода.

PLATE XX.

FIGURES, INSCRIPTIONS, AND LETTERS, DRAWN AT LARGE FROM THE DOOR OF THE CHURCH OF ST. PAUL.

4. Drawing at large of the panel No. 4, already given in pl. xiii. and xv. It represents, as has been described, Christ appearing to his Disciples through the closed doors, and St. Thomas laying his finger on the wound of our Lord.

48. Drawing of another panel; the subject the Death of St. Luke. It is given in pl. xiii. and xvii.

7. A figure, full size, and traced from the original, panel No. 7, in pl. xiii. and xvi., one of the executioners of St. Andrew.

A. Specimens of the letters of the Greek inscriptions traced from the originals.

B. Inscription, marked B in pl. xiii., which is considered by Ciampini (*Vetera Monumenta*, p. 42) to be in Arabic. He gives the following translation of it:—

Operatus est in hac janua, virtute Dei
. . . oportet ut, quisque legat, oret pro eo;

but a great Oriental scholar, consulted by Agincourt, was of opinion that it was not in Arabic, but in old Syriac, and very difficult to decipher.

C. Greek inscription, marked C in pl. xiii., translated by Ciampini thus:—

Actum est manu mea, Stauracii Tuchiiti, legentes, orate etiam pro eo.

D. Latin inscription, marked D, pl. xiii., explains that this door was constructed at Constantinople in 1070, during the pontificate of Alexander II., under the auspices of the Consul Pantaleon, he who is represented at the feet of St. Paul in No. 6, pl. xv., and of whom the inscription speaks, No. 41, pl. viii.; and of the Monk Hildebrand, archdeacon of the Roman Church, who had been sent on a mission from the Pope to the Greek Emperor at Constantinople, and was afterwards celebrated as Gregory VII.

Ciampini remarks an error in the inscription, which states that this door was executed at Constantinople in the time of Alexander IV., instead of Alexander II., who held the chair of St. Peter in 1070. (*Ibid*, p. 42.)

PLATE XXI.

BAS-RELIEFS AND SCULPTURES IN MARBLE. CHASINGS IN BRONZE AND SILVER. TWELFTH CENTURY.

1. Lower part of the door of a Reliquary preserved in Rome, in the Oratory called the Sancta Sanctorum, near the Basilica of St John Lateran. This work, on plates of silver chased, was executed by order of Innocent III., who reigned from the end of the twelfth to the beginning of the thirteenth century.

2. Figure of St. Paul, full size, taken from one of the wings of this door.

3. Figure of the Virgin, from one of the sides of the door of this Reliquary.

4. An Angel in adoration, from one of the sides of the same door.

5. Figure of St. Peter, full size, from the same. (Marangoni, *Storia dell' antichissimo oratorio, o capella di S. Lorenzo nel patriarchio Lateranense, communemente appellato, Sancta Sanctorum, &c.*; Romæ, 1747, in 4to fig., p. 92.)

6. God creating Eve; part of one of the bas-reliefs of the principal entrance to the Cathedral of Modena, the elevation of which is given in the Architectural section, pl. lxiv., No. 12. This bas-relief is over the side door on the right, and is by the sculptor Clarte Viligelmo, who was employed on this façade in the twelfth century, and to whose praise the following distich was composed:—

*Inter sculptores quanto sis dignus honore
Clarte sculptura nunc Viligelme tua!*

and is engraved under the figures of Enoch and Elijah. (Vedriani, *Ramolta de Pittori, Scultori et Architetti Modenesi*; Modena, 1662, in 8vo, pp. 17 and 18.)

7. A Sitting Figure, bas-relief on one of the wings of the bronze doors of the small Chapel of St. John the Evangelist, in the Baptistery of St. John Lateran in Rome. It was executed, according to the inscription, in 1195, in the pontificate of Celestin III.

8. Part of a bas-relief in marble on the architrave of the east door of the Baptistery at Pisa, a work of the twelfth century. (Morrone, *Pisa illustrata nelle arti del disegno*; Pisa, 1787-1793, 3 vols. in 8vo, vol. ii., pl. ii., p. 39.) It may be presumed that the superiority of the Pisans, even at this time of general debasement of art, is to be traced to their intercourse with the East, and their having Greek artists living amongst them. The difference of this bas-relief and the one No. 6 is very striking.

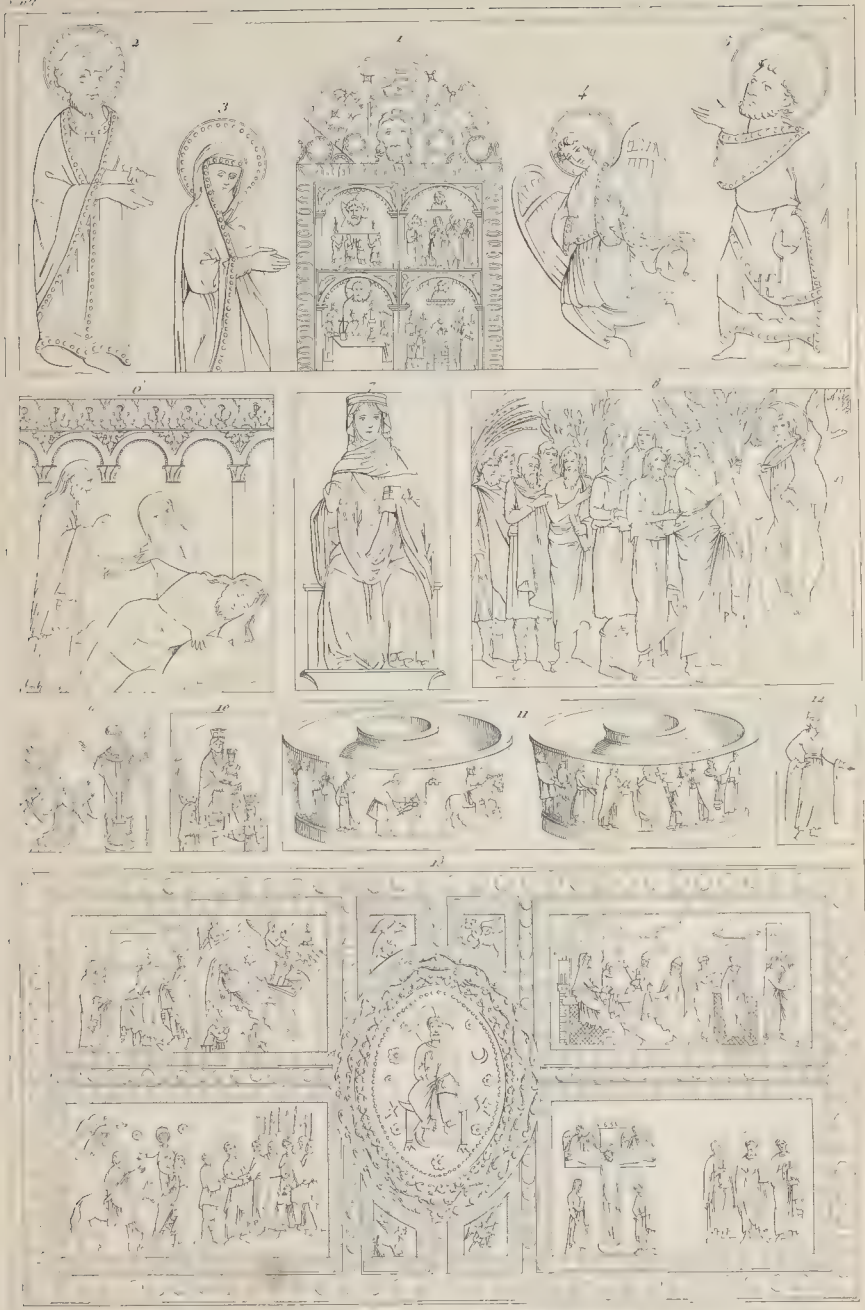
9. Bas-relief of the twelfth or thirteenth centuries on the Sarcophagus of the Duke Etichon, who reigned in Alsace in the seventh century. (Schöpphinus, *Alsacia illustrata*; Colmarie, 1751, in fol., vol. i., pl. i., No. 2, p. 763.)

10. Another work of Sculpture of the same period, in the Church of the Abbey Hohenburg. At the feet of the Virgin are Relinda and Herrat, who were abbesses of this convent in the eleventh century. (Ibid., vol. i., pl. ii., No. 3, p. 765.)

11. Bas-reliefs in the Baptistery of Chiavenna, in the Grisons, bearing the date 1156. (*Dissertazione del Padre Allegranza, &c.*; Venezia, 1765, in 8vo.)

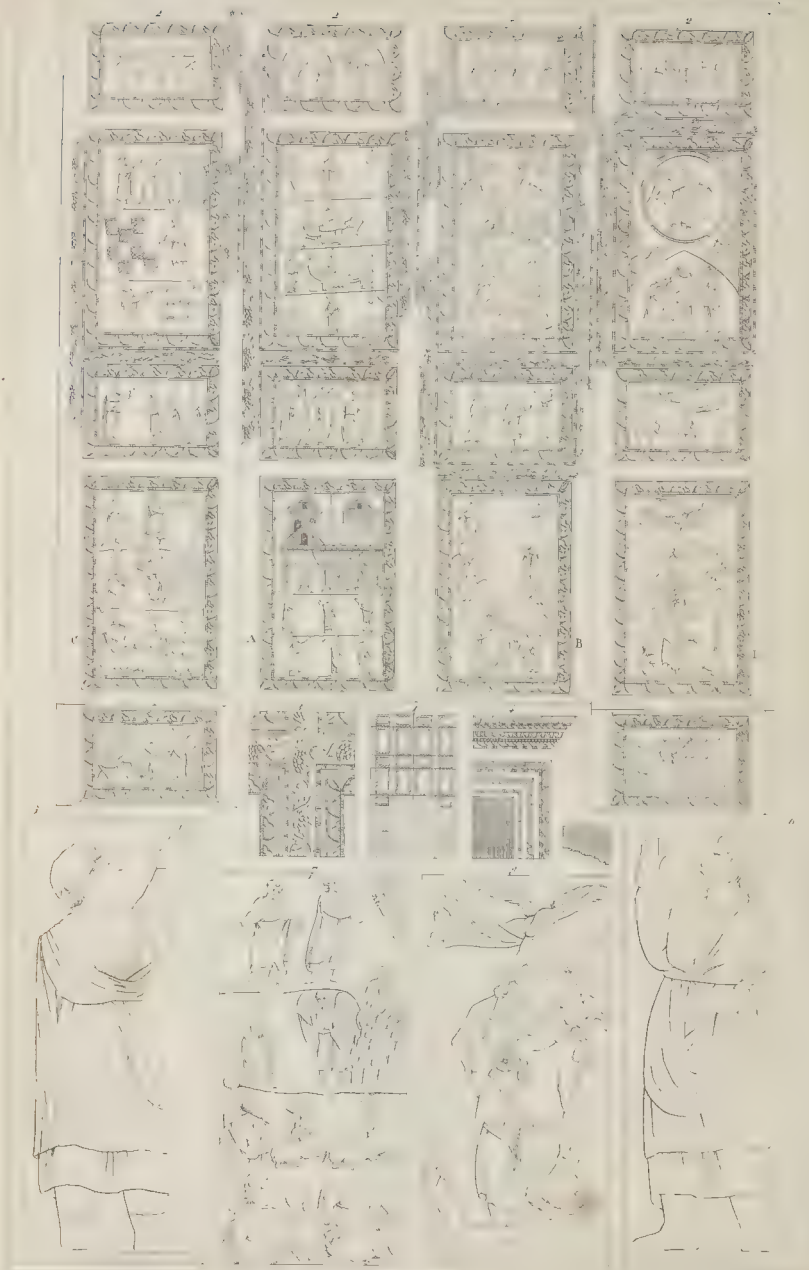
12. Statue of Agnes of Baudemont, the Lady of Braine, third wife of Robert of France, Count of Dreux, son of Louis le Gros, on her monument in the middle of the Choir of St. Yved, in Braine. This princess lived at the end of the twelfth and beginning of the thirteenth centuries. (Montfaucon, *Monumens de la Monarchie Francaise*, vol. ii., pl. xii., No. 6, p. 71.)

13. Front of an Altar, in chased silver; a gift of Pope Celestin II., in about the year 1144, to the Cathedral of Città di Castello, in Umbria. The subjects in the four corner panels are the Birth of Christ, the Adoration of the Magi, the Entrance into Jerusalem, the Crucifixion, and other incidents in the life of our Saviour, who is sitting enthroned in the centre panel, with the attributes of the four Evangelists in the corners.



Rappresentazione dell'ordine in monastero, dopo la morte di Carlo, ed in avanti del XII

64. 10. 11. 12. 13. 14. 15. 16.



Basilica e convento in Venezia nella porta della chiesa di Santa Maria della Salute Tav. LXVII

PLATE XXII.

BAS-RELIEFS IN WOOD ON THE DOOR OF THE CHURCH OF S^{ta} SABINA IN ROME.
THIRTEENTH CENTURY.

1. Drawing of the principal door of the Church of S^{ta} Sabina on the Aventine Hill in Rome. Thirteenth century.

2. The panels of the upper part of this door, each with a bas-relief, carved in wood, of subjects from the Old and New Testaments. Those which are marked with the letters C, A, B, D, are drawn at large under the numbers 5, 6, 7, 8, in the same plate.

3. Details of the enriched mouldings of the panels, and of the vine branches carved on the styles.

4. Part of the ancient architrave and cornice of this door in marble.

5. Drawing at large of one of the figures in panel A, No. 2.

6. Another figure from the same panel, marked B, No. 2.

7. Drawing of the panel with its bas-reliefs, marked C, No. 2.

8. Drawing of the panel marked D, No. 2.

PLATE XXIII.

TABERNACLE OF THE CHURCH OF ST. PAUL OUTSIDE THE WALLS OF ROME.
THIRTEENTH CENTURY.

1. View of the Tabernacle (ciborium) over the high altar of the Church of St. Paul, outside the walls of Rome. The upper part is in marble, and is supported by four columns of porphyry. On the bases of the small pinnacles on each side of the gable is the following inscription:

HOC OPUS FECIT ARNOLPHUS CUM SUO SOCIO PETRO.

This Arnolph was doubtless Arnolfo-di-Lapo, the Florentine architect and sculptor, whom Vasari mentions as having executed many works of sculpture in the churches of Rome and Florence, and as having studied drawing under Cimabue, *per servirsene anco nella scultura*.

Another inscription, in the middle of the same gable, gives the name of the donor of this Tabernacle, and the date of its completion, 1285.

ANNO MILENO CENTUM BIS ET OCTUAGENO
QUINTO, SUMME DEUS, TIBI HIC ABBAS BARTHOLOMÆUS
FECIT OPUS FIERI, SIBI TU DIGNARE MERERI.

2 and 3. Figures of Adam and Eve, in the spandrels of the arch, opposite to that shown in this plate.

4 and 5. Figures of Angels in the inner part of the Tabernacle.

A notice of this Tabernacle is given in the description of pl. xiii. of the Architectural section of this work.



PLATE XXIV.

MAUSOLEUM OF CARDINAL GONSALVO, BISHOP OF ALBANO, IN THE CHURCH OF S^{MA} MARIA MAGGIORE
IN ROME. THIRTEENTH CENTURY.

1. Mausoleum of Cardinal Gonsalvo, bishop of Albano, in the Church of S^{MA} Maria Maggiore; on which is an inscription giving the date of the monument, and the name of the sculptor.

HIC DEPOSITVS FVIT QVONDAM DOMINVS GVN SALVVS
EPISCOPVS ALBANENSIS, ANNO DOMINI 1299.
HOC OPVS FECIT IOHANNES, MAGISTRI COSMÆ, CIVIS
ROMANVS.

It would be supposed from this that Cosma was the author of this monument, but as he is known to have been only a mason sculptor, all that we can believe to have been his work are the mouldings and ornaments. In all probability this monument, which bears a certain resemblance to the Tabernacle in the Church of St. Paul, and also to the character of the Tuscan

school of this period, should be attributed to Arnolfo-di-Lapo, who, according to Vasari, was employed on works of sculpture in the Church of S^{MA} Maria Maggiore.

2. The upper part of the Mausoleum, with a painting in mosaic, probably executed by order of the Cardinal Gonsalvo, as he is there represented kneeling at the feet of the Virgin, having on her right St. Matthew, and on her left St. Jerome. On the volumes which they hold are inscriptions relating that their bodies rest in this basilica, that of St. Matthew being in a Sarcophagus of porphyry, which forms the high altar (*me tenet ara prior*), and that of St. Jerome being under the Manger of Christ, in the centre of the little Chapel of Sixtus V. (*recubo præsepis ad antrum*).

PLATE XXV.

CUFIC-ARABIAN CELESTIAL GLOBE IN THE MUSEUM OF CARDINAL BORGIA, AT VELLETRI.

1. Arabian Celestial Globe, taken from the Museum of Cardinal Borgia, at Velletri, in yellow brass. It measures in diameter 8 inches 3 lines, by 13 inches 6 lines in height, including the frame and stand, which are of the same metal.

2. Northern Hemisphere of the above, represented as a flat surface. (Globus celestis cufico-arabicus, Veliterni musei Borgiani, a Simone Assemano illustratus; adjectis duobus epistoliis Josephi Toaldi; Patavii, anno 1790, in 4to fig.)

3. Figure of the Constellation Bootes, full size, shown at the point A, No. 2.

4. Constellation of the Swan, from the same hemisphere, where it is marked B.

5. The Great Bear, marked C in the same hemisphere.

6. Southern Hemisphere.

7. Two Arabic Inscriptions, full size, marked D in the southern hemisphere. The one states that this Globe was made by the order of Sultan Alkamel; the other that it was executed by Caissar ben Abi Alcasem ben Mosafer Alabraki Albanafi, in the year of the Hegira, 622, 1225 of the Christian era. The

following is the literal translation, as given in the work of Assemani:—

UPPER INSCRIPTION.

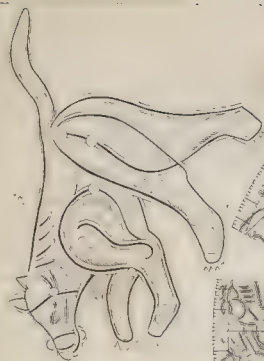
Jussu et patrocinio Domini nostri soldani regis Alkamel.
Docti, justi, orbis religionisque defensoris,
Muhammedis ben Abi Bekr ben Ajub, semper invicti.

LOWER INSCRIPTION.

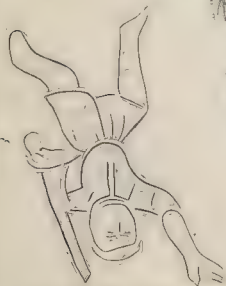
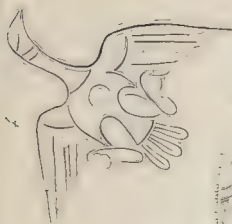
Descriptis Caissar ben Abi Alcasem ben Mosafer Alabraki Albanafi, Anno
Hegire 622,
Addiditque 16 gradus 46 minuta ad loca (stellarum) in Almagesto signata.

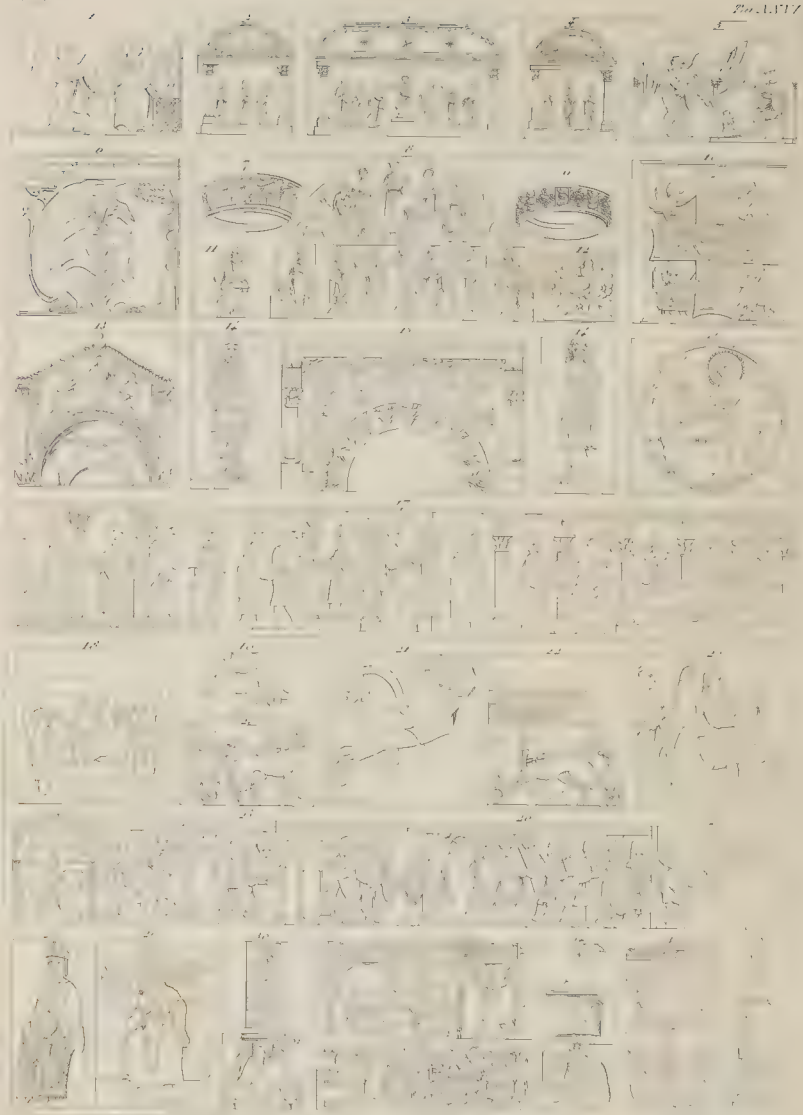
The outlines of the constellations and the letters in the inscriptions are drawn with three separate lines; the two exterior are finer, and are filled in with a black composition, called by the Latins "nigellum," and the Italians "niello." The broad centre line being filled in with red copper or enamel. The stars are small circles in silver.

This Arabian work was brought from Portugal to Velletri, and a dissertation upon it was written by Professors Toaldo and Assemani, of Padua, and published in 1790. It is considered by them to be the most ancient globe known.



مهر خواجه و شاهان را
 انداخته و از آنرا می‌کشد و از آنرا
 و از آنرا می‌کشد و از آنرا
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Reliefs from the tomb of Amenemhat III at Dahshut

PLATE XXVI.

SELECTION OF VARIOUS WORKS OF SCULPTURE EXECUTED IN ITALY FROM THE FIFTH TO THE THIRTEENTH CENTURY.

1. The Annunciation. This marble bas-relief, rude in its style, and probably taken from one of the old churches, now forms the door-jamb of an entrance to a garden, on the Via Appia, near Rome. Fourth or fifth century.

2. Left side of a Sarcophagus in marble, sixth century, in the Church of S. Appollinare, in Classe, outside the walls of Ravenna.

3. Front of this Sarcophagus; on it is represented the Redeemer seated, giving his blessing, surrounded by six of the apostles, the other six being carved on the sides.

4. Right side of this Sarcophagus.

5. The Annunciation. A bas-relief on the façade of the Church of St. Michael, in Pavia. The façade, plan, and details of this church are all given in the Architectural part of this work, pl. xxiv., No. 7 to 15.

6. Curious animals, carved in very low relief, on stone. An inscription, giving the date of the erection of the Church of S^a Scolastica, at the Abbey of Subiaco, near Rome, is carved on one of these animals, and is as follows:—

ÆDIFICATIO HVJVS ECCLESIAE CCCCXXXXLXXI.

The plan and a view of this church are given in the Architectural section, pl. xxxv.

7. Crown of Agilulph, king of the Lombards, second husband of Theodelinda. This crown, which was executed in the seventh century, was presented by this princess to the Church of St. John the Baptist, at Monza, where it now is. It is of gold, and enriched with precious stones; around it, in niches, are the twelve apostles, and in the centre one, the Redeemer, accompanied by two angels. The figure of the Redeemer is given at large, No. 11 of this plate. On the lower part of the crown is the following inscription:—

AGILVLPHVS GRATIA DEI VIR GLORIOSVS, REX TOTIVS
ITALIAE OFFERET SANCTO JOHANNI BAPTISTAE IN
ECCLESIA MODIOIA.

(Anton-Francesco Frisi, *Memorie storiche di Monza*, 3 vols. in 4to. fig.; Milano, 1794, vol. i., pl. vii., p. 39.)

8. Marble bas-relief over the great door of the Church of St. John the Baptist, at Monza, near Milan, which was founded by Queen Theodelinda, in the seventh century. The lower part represents the baptism of Christ in the presence of the Virgin, and of the Apostles Peter and Paul; in the upper part is Theodelinda with her husband Agilulph and their family. (Frisi, *Ibid.* vol. i., pl. i., p. 9.)

9. The Iron Crown, used since the time of Agilulph, by the kings of Italy at their coronation. It was presented by Pope Gregory the Great to Queen Theodelinda, who placed it in the Church of St. John the Baptist, in Monza, where it still remains. (Giusto Fontanini, *de Coronâ ferreâ*; Roma, 1717, in 4to. fig.—Muratori, *Anecdota litteraria*, vol. ii.)

10. A Cross, with foliated ornament and the symbols of the four evangelists, on the door of the Church of S^a Maria, in Cosmedino, in Rome. It is thought to be of the eighth century, of the time of Adrian I., who held the papal chair from 772 to 795. (Crescimbeni, *Storia di S^a Maria in Cosmedino*, p. 113.)

11. Drawing at large of the figure of Christ, in the crown of King Agilulph, seventh century. (Frisi, *Memorie di Monza*, vol. i., pl. vii., p. 39.)

12. Ornament, composed of precious stones from the iron crown. See No. 9.

13. Upper part of the Tabernacle (taborium) of the high altar of the Basilica of St. Ambrose, Milan. The bas-relief is supposed to be of the ninth century; it represents Christ giving the keys to St. Peter with one hand, and with the other a book to St. Paul. (Giulini, *Memorie della città di Milano, dei secoli bassi*; Milano, 1760, vol. i., p. 187.)

14. Two of the Paladins of Charlemagne, carved on each side of the great door of the Cathedral of Verona. The one on the left is Roland, bearing the redoubtable Durindarda, on which is engraved his name; the other on the right is Oliver, armed with a club, in the place of a sword. Twelfth century. (Maffei, *Verona illustrata*; Verona, 1732, in fol., part iii., p. 62.)

15. Christ between the Apostles Peter and Paul, giving his blessing; a bas-relief found within the enclosure of the Cathedral of Verona. Above is inscribed this verse,

SVM DEVS ET FACTOR CELI TERREQUE CREATOR:

and beneath is the name of the sculptor Pelegrinus. (Dionigi, *Osservazioni sopra un'antica Cristiana scultura*, &c., 1768.)

16. Chased work of the ninth century, on the front of the high altar of the Basilica of St. Ambrose, Milan. It represents St. Ambrose blessing the artist of this work, whose name is given thus:—

WOLVINVS MAGISTER FABER.

(Giulini, *Ibid.* vol. i., p. 179.) The whole of the decoration of this altar is given in pl. xxvi. A, B, C.

17. Bas-relief on the architrave of the door of the Church of St. Nazarus and St. Celsus, Milan, built in the tenth century. The subjects are from the martyrdoms of these saints. (*Ibid.* vol. ii., p. 431.)

18. Part of the bas-relief which adorns the tomb of St. Albertus, prior of Cluni, in the cloister of Pontida, in Milan, where he died. It bears the date 1095. (*Ibid.* vol. iv., p. 331.)

19, 20, 21, 22. These four fragments of bas-reliefs are a part of those found at Velletri, in 1784, and are now in the Borgian Museum of that town, with the exception of No. 21, which Cardinal Borgia presented to Agincourt. They are in terra cotta, and partly coloured, and are very ancient specimens of Volscian art. (Becchetti, *Bassi rilievi Volsci in terra cotta, dipinti a varj colori, trovati nella città di Velletri*; Roma, 1785, in fol.)

23. St. Geminian, bishop and patron of the city of Modena, on horseback; a bas-relief of one of the south doors of the Cathedral of Modena, executed by Viligelmus, a celebrated sculptor of the beginning of the twelfth century, one of whose works has been previously given in pl. xxi., No. 6. (Vedriani. *Raccolta de' Pittori, Scultori ed Architetti Modonesi*, pp. 14 and 18.)

24. Equestrian statue of a Podestà of Milan, on the south façade of the large building in the middle of the Piazza de' Mercanti, formerly called Broletto nuovo. This building is now used for the public archives of the Notaries. (Guilini, *Ibid.*, vol. vii., p. 469.)

25, 26, 27. Part of the bas-reliefs formerly over the arch of the Porta Romana at Milan, and now fixed to the walls of a house not far from the bridge which led to this gate. They represent the return of the inhabitants of this city after their victory over Frederic Barbarossa. These bas-reliefs are of the end of the twelfth century, and upon them are the names of the sculptor, Girardus de Castegnanega, and of the directors of the building, Anselmus, Guglielmus Burrus and Prevede Marcellinus. (Guilini, *Ibid.*, vol. vii., p. 395.)

28. Statue of the Virgin and Child, in cedar, formerly in the Cathedral of Puy-en-Velay, in France. There is a tradition that it was brought from the East, by the Bishop of Puy, Aymar de Montell, towards the end of the eleventh century. (Faujas de St. Fond, *Récherches sur les Volcans éteints du Vivarais et du Velay*; Paris, 1778, in fol., pl. xx., p. 417 and following.)

29. The Virgin and Child with two Angels, a kind of painted sculpture or painting in relief, in the little Church of St. Anzano at Castel-Vecchio. The Padre della Valle considers this curious work to be one of the oldest specimens of Siennese art, and that its date is probably earlier than the twelfth century. (*Lettere Sanesi*, vol. i., p. 208, and vol. ii., pp. 14 and 15.)

30. Figure of a dog or wolf wrapped in a monk's cowl, and holding a book. Thirteenth century. It is taken from a work by Dionigi, entitled *Osservazioni sopra un' antica Cristiana scultura*, &c., 1768. There are similar caricatures shown in the Architectural section, pl. xxxiii., No. 5. It was against such absurdities as these, that St. Bernard declaimed in the following terms:—

Quid facit illa ridicula monstruositas? . . . Quid immundæ simæ? In quadrupede cauda serpentis. . . . Sub uno capite, multa corpora, &c.

31. Base of a marble column, in the Church of St. Paul outside the walls of Rome, upon which the Easter candle is placed. At the four corners are female figures embracing animals with human heads, and those of lions and rams. The shaft is divided by foliage and bas-reliefs of the passion, crucifixion, and resurrection of Christ. On it are the names of the Monk Otho, who designed this curious work, and of Nicola di Angelo and of Pietro Passaletti, who executed it in the twelfth century. (Ciampini, *Vetera Monumenta*, vol. i., pl. xiv., p. 24.)

32. Bas-relief in wood, either of the twelfth or thirteenth century, in the church of the Madonna di Valtuvilla, now la Mentorella, near Poli and Subiaco, in the papal territory. It

represents the consecration of this church by Pope Silvester. (Historia Eustachio-Mariana; Romæ, 1665, p. 121.)

33. Bas-relief in marble, from an ambo in the Church of St. John the Baptist, Monza. It represents the coronation of a king of Italy, by the Archbishop of this Basilica, in the presence of the six electors, ecclesiastics, and secular priests, and the deputies of the commune of Monza. This dates at the end of the thirteenth century. (Frisi, *Memorie di Monza*, vol. i., pl. x., p. 173.)

34. A lion on the top of a column in Padua. It has on its head a priest's cap, and underneath are inscribed the name of the artist, and the year of its execution:—

MAGISTER DANIEL FECIT 1209.

35. Heads of two lions, forming part of the decoration of the Fountain Branda at Sienna; twelfth or thirteenth century.

36. The attributes of the Evangelists St. John and St. Mark on a pulpit; sculpture of the twelfth century, in the little Church of S. Sepolcro, attached to S. Stefano at Bologna. A plan and section of this church may be seen in pl. xxxviii., Nos. 3 and 9, of the Architectural section of this work.

37. Figures of three soldiers, a bas-relief from the same place.

38. Marble statue, erected in 1268 by the inhabitants of Modena in honour of one of their towns-women, whose virtues gained for her the name of la Buonissima.

In this plate are united a number of monuments of the different centuries, from the fourth to the thirteenth, forming a general *coup-d'œil* of the state of art during that period; and without entering into a detailed examination of each, the attention of the reader may be called to some few of these monuments, remarkable from their destination or their peculiar character and details.

In the bas-reliefs Nos. 1 and 5, representing the Annunciation, the action is supposed to pass in the presence of a woman, who appears in the back-ground; and in the other, in presence of a child, which it is still more extraordinary to find in this mystic scene. The Sarcophagus 2, 3, and 4, attests the interest that Theodoric, king of the Ostrogoths, took in the arts. The ridiculous ornaments of the façade of the Church of St. Michael at Pavia (pl. xxiv., Architectural section), as also the bas-relief, No. 8, on the principal door of the Church of St. John the Baptist at Monza, attest the deplorable state of sculpture under the kings of the Lombards at the end of the sixth and during the seventh centuries. The bas-reliefs, No. 13, 15, and 16, serve as ornaments to a tabernacle and altar at Milan and at Verona. They give the usual subjects on which sculpture and chasing were employed during the ninth and tenth centuries, and exhibit the miserable execution of the works of art at that period, even in the principal towns and churches. These bas-reliefs are also useful to history, as they give the names of the artists Pelegrinus and Wolvinus; the latter appears to have been held in great estimation, as he has here represented himself crowned by St. Ambrose. It is therefore astonishing that with all this encouragement the arts should have been cultivated with so little success. Their

productions were still more deplorable during the tenth century; and during the eleventh, and even up to the end of the twelfth they indicated the lowest degree of grossness and ignorance.

Nos. 25, 26, and 27, belong to the latter part of this century. The art is so degraded that we scarcely recognise the human form and bearing in these low, thick figures of the soldiers, some of whom have their heads as big as their bodies; and these bas-reliefs were made to decorate one of the principal gates of the city of Milan, and the work of a sculptor named Girardus de Castegnianega, probably selected from the best sculptors of his time, and who did not hesitate to compare himself with Dædalus.

Nos. 18 and 23 serve to prove that they were as incapable of representing animals as the human figure; the same absence of the principles of drawing, and expression. On No. 18, a man on a horse holding a balance, the scales are equal to half a figure, and not the slightest trace of any attempt at imitation of forms or expression of movement appears in either the man or horse.

How much nearer nature are the men and horses of Nos. 19, 20, 21, and 22, fragments of ancient bas-reliefs in terra cotta! These monuments of the highest antiquity are placed here amongst the works of sculpture arrived at its last degree of degradation, the better to exhibit a comparison of art in its infancy and in its decrepitude. These bas-reliefs exhibit the art in its primitive state, and at its first stage of invention, the forms being still undecided, and the articulations undefined; but the pose is true, the movement spiritedly indicated, the

men and horses obey their several functions with the truth of nature.

The statue of the Virgin, No. 28, a celebrated relic from the Cathedral of Puy-en-Velay, is of the same kind as most of the other statues of the Virgin worshipped in Italy, and above all in Rome, which are said to be painted by St. Luke. The Madonna, No. 9, presents also in its material composition some singularities, which place it amongst the remarkable productions of art during these centuries of ignorance.

These curious reliefs appear to have been obtained in the following manner:—The panel was first covered with a paste formed of flour and cotton, or similar material, pounded together, and the whole covered with a painted cloth and prepared in a mould, —from which resulted this singular work—half painting, half sculpture.

In sculpture, as in painting, the first dawn of the revival of art appeared in the thirteenth century, more or less marked in the different parts of Italy. In pl. xxiii. and xxiv. are proofs of this, in the works executed in Rome for the decoration of the churches and mausoleums. In pl. xxvi., No. 24, we have a further proof in the equestrian statue of a Podesta of Milan, placed in 1223 on the façade of the public palace of that town. The bas-relief, No. 33, of the same century, found at Monza, in its general arrangement exhibits an amelioration in art; and lastly, No. 38, a statue erected at Modena in 1268, in honour of one of its citizens, called la Buonissima, notwithstanding many defects, possesses in the attitude and draperies the simplicity and expression appropriate to the subject.

PLATE XXVI. A.

FRONT VIEW OF THE DECORATION OF AN ALTAR, WHICH THE ARCHBISHOP ANGILBERT, OF MILAN, PRESENTED
TO THE HIGH ALTAR OF THE BASILICA OF ST. AMBROSE, ABOUT THE YEAR DCCCXXXV.

SUBJECTS OF THE PANELS.

1. The Annunciation.
2. The Bath of Christ
3. The Presentation to the Temple.
4. The Miracle at the Marriage of Cana.
5. The Cleansing the Leper (or the Calling of Matthew).
6. The Transfiguration on Mount Tabor
7. Christ driving the Money Changers from the Temple.
8. Christ Healing the Blind
9. The Crucifixion.
10. The Descent of the Holy Ghost.
11. The Resurrection.

12. The Ascension.

13. The Redeemer; a sitting figure with the Cross in his right hand, and leaning his left hand on the Books of the Evangelists.

14, 15, 16, 17. Symbols of the Four Evangelists.

18, 19, 20, 21. The Twelve Apostles.

The subjects of the panels, Nos. 10, 11, 12, are of modern execution, in the place of the old ones, which have been long since destroyed.

The whole of the front of this altar is inlaid with gold and precious stones



PLATE XXVI. B.

THE TWO SIDES OF THE ALTAR OF THE BASILICA OF ST. AMBROSE, MILAN.

THE EPISTLE SIDE.

1. Bust of St. Ambrose, with the inscription A B R.
2. Bust of St. Protosius, with the inscription P R O.
3. Bust of St. Gervasius, with the inscription G E R.
4. Bust of St. Simplicianus, with the inscription S I P L.

THE GOSPEL SIDE.

5. Bust of St. Martin, with the inscription M A R T.
6. Bust of St. Nabor, with the inscription N A B O.

7. Bust of St. Nazarus, with the inscription N A Z A.

8. Bust of St. Maternus, with the inscription M A N V.

In each of the eight spandrils of the two sides represented in this plate is an angel in a different position, and holding in the hand ampulli of very peculiar form. In the panels formed by the arms of the crosses are eight figures of saints, each in an attitude of prayer. These two sides of the altar are silver partly gilt, and inlaid with precious stones.

PLATE XXVI. C.

BACK OF THE ALTAR OF THE BASILICA OF ST. AMBROSE, MILAN.
SUBJECTS FROM THE LIFE OF ST. AMBROSE

1. St. Ambrose as a child, fed with honey by bees; underneath is the following inscription:—

VBI EXAMEN APVM PVERI OS COMPLEVIT AMBROSII.

2. St. Ambrose travelling to Ligorio:—

VBI AMBROSIVS EMILIAM PETIT AC LIGURIAM.

3. St. Ambrose, filled with the Holy Ghost, returns back to Milan:—

VBI FVGIENTS SPIRITV SANCTO FLANTE REVERTITVR.

4. St. Ambrose baptized by a Catholic Bishop:—

VBI A CATHOLICO BAPTIZATUR EPISCOPO.

5. After eight days St. Ambrose is consecrated as a Bishop:—

VBI OCTAVO DIE ORDINATVR EPISCOPVS.

6. During the sleep of St. Ambrose at the altar he is carried to Tours:—

VBI SVPER ALTARE DORMIENS TYRONIAM PETIT.

7. St. Ambrose buries the body of St. Martin:—

VBI SEPELIVIT CORPVS BEATI MARTINI.

8. St. Ambrose preaches, prompted by an angel:—

VBI PRÆDICAT ANGELO LOQUENTO AMBROSIVS.

9. St. Ambrose healing a lame man:—

VBI PEDEM AMBROSIVS CALCAT DOLENTI.

10. Jesus Christ appears to St. Ambrose:—

VBI IESVM AD SE VIDET VENIENTEM.

11. The Bishop Honoratus gives St. Ambrose the Viaticum:

VBI AMMONITVS HONORATVS EPISCOPVS DOMINI OFFERT CORPVS.

12. The body of St. Ambrose stretched in his bed, his soul fleeing to heaven:—

VBI ANIMA IN CELVM DVCITVR CORPORE IN LECTO POSITO.

13. The Archangel Michael: SC'S. MICHAEL.

14. The Archangel Gabriel: SC'S. GABRIEL.

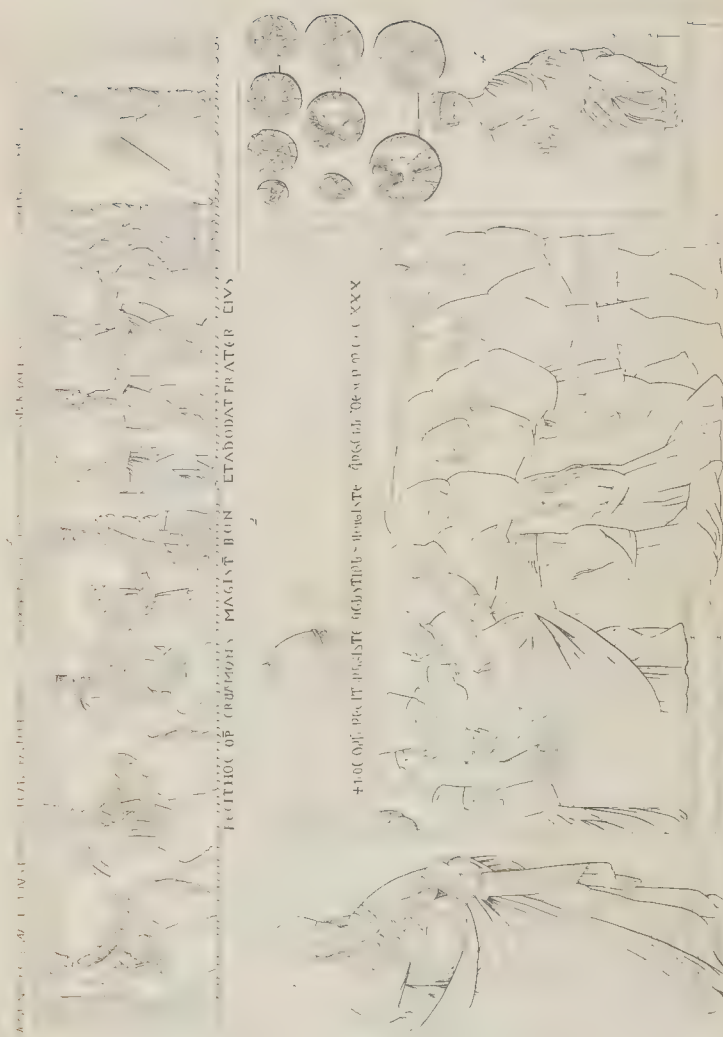
15. The Archbishop Angilbert, in an attitude of humility, presenting the model of the altar to St. Ambrose, who is placing a crown on the head of the Archbishop. The two names are inscribed SC'S. AMBROSIVS and DOMINVS ANGILBERTVS.

16. St. Ambrose crowning, or perhaps blessing, Wolvinus, who executed this altar. The two names are inscribed—SC'S. AMBROSIVS and WOLVINI MAGIST. PHABER. This has already been given in pl. xxvi., No. 16.

This side of the altar is enriched with silver, silver-gilt, and precious stones.

On this plate there are inscriptions placed perpendicularly and horizontally, forming the ten following lines, which are so composed as that the last letter of each line serves as the first of the next, and sometimes of the one after that:—

EMICAT ALMA FORIS, RVTILOQUE DECORE VENUSTA
ARCA METALLORVM, GEMMISQVAE COMPTA, CORVSCAT.
THESAVRO TAMEN HAC CVNCTO POTIORE METALLO
OSSIBVS, INTERIVS POLLET DONATA SACRATIS.
EGREGIVS QVOD PRAESUL OPVS SVB HONORE BEATI
INCLITVS AMBROSII TEMPLO RECVBANTIS IN ISTO
OPTVLIT ANGILBERTVS ORANS, DOMINOQVE DICAVIT
TEMPORE, QVO NITIDAE SERVABAT CVLMINA SEDIS.
ASPICE SVMMÆ PATER, FAMVLO MISERERE BENIGNO,
TE MISERANTE DEVS DONVM SVBLIME REPORTET.



SECOND PART.

REVIVAL OF SCULPTURE IN THE THIRTEENTH CENTURY.

PLATE XXVII.

STATUES, BAS-RELIEFS, AND MEDALS, OF THE TWELFTH, THIRTEENTH, AND FOURTEENTH CENTURIES.

1. The Adoration of the Magi; bas-relief of the end of the twelfth century, over the great door of the Church of St. Andrew, at Pistoja, the plan of which is given in the Architectural section, pl. xxv., No. 41. On the upper part are these verses:—

VENIVNT ECCE MAGI SIDVS REGALE SECVTI
FALLERIS HERODES QVOD CHRISTVM PRENDERE VOLES
MELCHIOR CASPAR BALTHAZAR
MAGOS STELLA MONET PUERO TRIA MONERO PONE.

The names of the sculptors of this bas-relief are inscribed under it:—

FEICIT HOC OPVS GRVAMONS MAGISTER BONVS ET ADEODATVS
FRATER EJVS;

and underneath is this other inscription, for which there was not room in the plate:—

TVNC ERANT OPERARII VILLANVS ET BATHVS FILIVS TIGNOSI
ANNO DOMINI MCLXVI.

(Morrone, Pisa illustrata, vol. ii., p. 42. Vasari, Vite de' Pittori; Livorno, vol. i., p. 245.)

2. One of the bas-reliefs of the tomb of Guido Tarlati de Pietramala, bishop and lord of Arezzo, fourteenth century, in the cathedral of that place. This prelate is represented as

in the Church of St. Ambrose of Milan, crowning the Emperor Louis of Bavaria and the Empress his wife, surrounded by ecclesiastics, and the principal persons of the court. On the upper part of the bas-relief is the date and the name of the sculptor of the work:—

HOC OPVS FEICIT MAGISTER AVGVSTINVS ET MAGISTER ANGELVS DE
SENIS MCCCXXX.

These are the sculptors Agostino and Angelo of Siena, the best pupils of Giovanni and Nicola of Pisa. (Vasari, Vite de' Pittori; Roma, vol. i., p. 61. Guglielmo della Valle, Lettere Sanesi, vol. ii., pp. 170-175.)

3. Statue of a bishop, from the same monument.

4. Colossal Statue of the Emperor Frederick II., near the Porta Romana, at Capua. This statue was originally in the Castle delle Torri, one of the fortresses built in Capua from the designs of the Emperor himself. He was one of those who most contributed to the restoration of art in the thirteenth century. (Camillo Pellegrino, Apparato alle Antiquità di Capua; Napoli, 1771, in 4to, vol. i., p. 22. Lettere Sanesi, vol. i., p. 200.)

5. Gold Coins called Augustali, struck in the reign of Frederick II. They are in the valuable collection of Don Francesco Carelli at Naples.

PLATE XXVIII.

MAUSOLEUM OF THE FAMILY OF SAVELLI, ONE OF THE MOST ANCIENT AND ILLUSTRIOUS ROMAN FAMILIES
OF THE MIDDLE AGES, IN THE CHURCH OF S^{TA} MARIA IN ARA-CELL.
THIRTEENTH AND FOURTEENTH CENTURIES.

1. Mausoleum of the family of the Savelli; it is in marble and ornamented with mosaics. On the base is this inscription:—

ANTONIO SAVIELLO = HIC JACET DOMINVS LVOAS DE SABELLO PATER
DOMINI PAPE HONORII DOMINI JOHANNIS ET DOMINI PANDVLPHI QVI
OBIIT DVM ESSET SENATOR VRBIS ANNO DOMINI MCCLXVI CVIVS ANIMA
REQVIESCAT IN PACE AMEN — HIC JACET NOBILISSIMA DOMINA DOMINA
MABILIA VXOR AGAPITI DE COLUMNA.

A little above this is

HIC JACET DOMINVS PANDVLPHVS DE SABELLO ET DOMINA ANDREA
FILIA EJVS QVI OBIERVNT ANNO DOMINI MCCVI IN VIGILIA BEATI L... =
EVCA SAVIELLO.

(Casimiro, Memorie istoriche della chiesa e convento di S^{ta} Maria in Ara-celi; Roma, 1736, p. 111.)

2. Antique Sarcophagus representing a bacchanal, used as the base of the monument, and contrasting curiously with it.



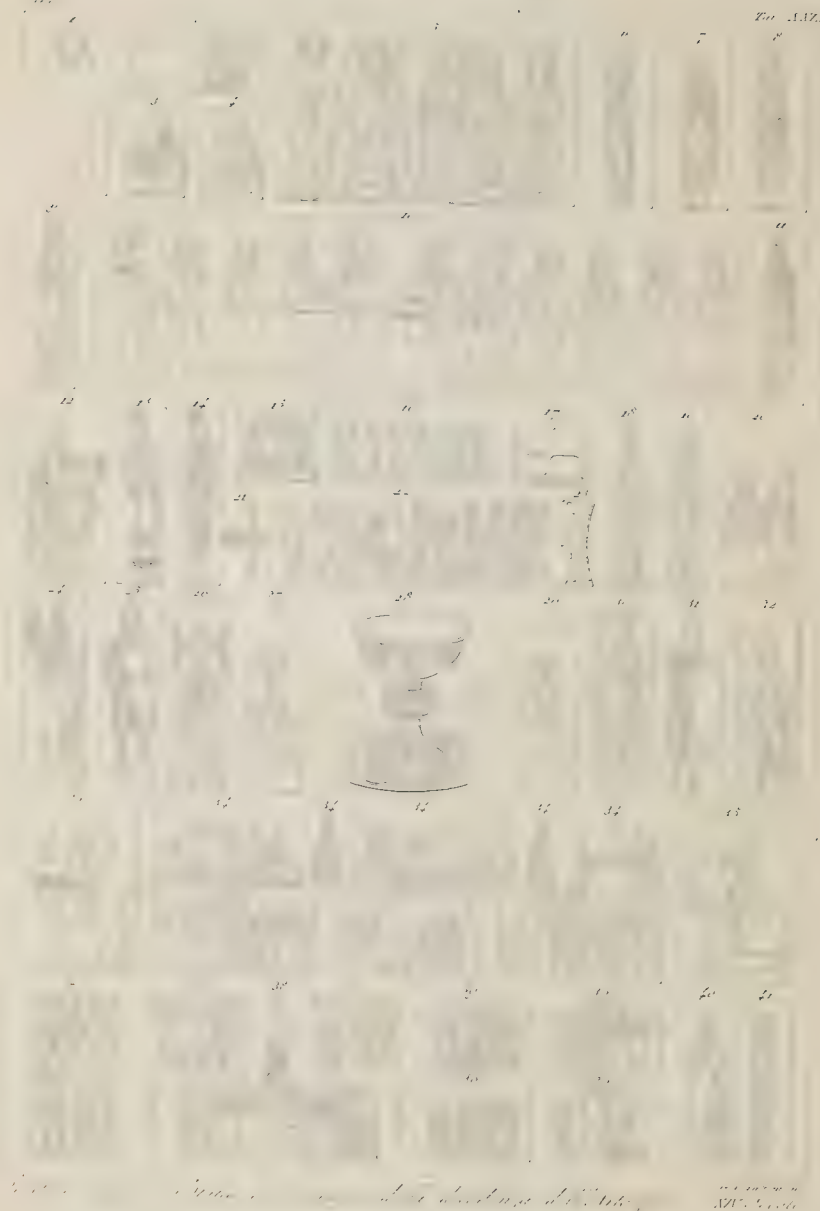
+ HIC PACET Dñs P ADVI. FVS. D' SABELLO. CDDA. TURA. F. TUA. C. P. O. B. E. T. A. T. O. D. N. U. C. C. V. N. I. C. B. T. I.

I VCA
SAVI
ELLO

ANNO D. IO + HIC PACET Dñs I VCA. S. D. C. S. T. A. B. E. L. L. O. P. A. T. E. D. N. I. P. P. O. T. O. R. I. D. N. I. H. O. R. I. S. T. O. D. I. P. A. D. V. L. F. O. D. E. N. T. D. V.
S. A. B. E. L. L. O. E. T. S. E. N. A. T. O. R. V. R. B. I. S. A. N. N. O. D. N. I. C. C. L. X. V. I. A. T. A. R. Q. U. E. S. C. A. T. I. P. A. C. R. A. M. H. I. C. P. A. C. E. T. O. D. I. S. S. P. A. J. N. A. D. A.

ANNO D. IO
S. A. B. E. L. L. O.
E. T. S. E. N. A. T. O. R. V. R. B. I. S.





Plan of the Fortification of ...

PLATE XXIX.

WORKS OF SCULPTURE EXECUTED OUT OF ITALY FROM THE COMMENCEMENT OF THE DECLINE TO THE FOURTEENTH CENTURY.

1. Part of a very ancient statue, in wood, considered to represent Thor, the ancient god of the northern people: it is now in the Chapel of the Cathedral of Upsala, in Sweden. (*Monumenta Uplandica*, 2 vols. in fol.; Stockholm, 1710, 1719, vol. ii., p. 290. *Suecia antiqua et hodierna*, p. 61.)

2. Sepulchral monument of the Grinon, with a runic inscription, the translation of which into Latin is:—

Inbiurns curavit saxum erigi in memoriam patris sui Grinonis, qui cecinus cum Emundo. Deus juvet animam ejus. Grino ille, qui proelio vicit Huddingum. (*Monumenta Uplandica*, part I., p. 251.)

3. Tombstone of the Gailfôn, with the following inscription, which also gives the names of the stone-masons:—

Alo et Sigvaldus et Ingifastus fecerunt pingi hunc lapidem in memoriam Gailfonis mariti Oggifaste, omniumque illorum patria. Asmundus sculpsit. (*Ibid*, part I., p. 225, 226.)

4. A stone to the memory of the Vifast: with a runic inscription, which translated into Latin is:—

Elephus et Sigvidus curarunt cippum erigi in memoriam Vifasti patris sui. (*Ibid*, part I., p. 209.)

The runic characters, which are only found in very ancient inscriptions, were used during many centuries by the people of the North in their monumental inscriptions.

5. Curious figures, over the door of an old building at Montmorillon, a small town in Poitou. (*Montfaucon, Supplément à l'Antiquité Explicative*, vol. ii., pl. lix., p. 222. *Martin, De la religion des Gaulais*; Paris, 1727, in 4to., vol. i., pl. iii., p. 142, and pl. vii., p. 219.)

6. St. Peter, one of the statues which decorate the side porch of the Cathedral of Notre Dame, Paris. (*Montfaucon, Monuments de la Monarchie Française*, vol. i., pl. viii., p. 55, 56.)

7. Statue of Clovis, king of France, formerly on the great porch of the Church of St. Germain-des-prés, Paris. He is holding the consular staff with the eagle on the top, in the manner of the Roman consuls. Sixth or seventh century. (*Ibid*, vol. i., pl. vii., p. 52.)

8. Queen Clotilda, wife of Clovis; on the same porch, by the side of the statue of Clovis. (*Ibid*, vol. i., pl. vii., p. 53.)

9. King Childbert, from the same porch of the Church St. Germain-des-prés. Sixth or seventh century. He was the founder of this church.

10. The Last Supper, bas-relief on the door of the porch of the same church. Eleventh century. (*Ibid*, vol. i., pl. vii.)

11. Queen Ultrogoth, wife of Childbert, statue from the same porch, by the side of Childbert. Sixth century. (*Ibid*, vol. i., pl. vii., p. 55.)

12. Dagobert I. sitting, the crown in his hand, and robed in the royal mantle, statue at the left of the grand porch of the Church of St. Denis. Seventh century. (*Ibid*, vol. i., pl. xii., p. 162.)

13. Another statue of Dagobert on the grand porch of the Church of St. Denis, Paris. (*Ibid*, vol. i., pl. xvii., p. 194.)

14. Statue of one of the Queens of France on the same porch. Eighth or ninth century. (*Ibid*, vol. i., pl. xvii., p. 193.)

15. A two-headed serpent on a silver plate, found in the Sarcophagus supposed to be that of King Childeric, at the time that the new stalls were erected in the choir of the Church of St. Germain-des-prés, in 1656. Seventh century. (*Ibid*, vol. i., p. 174.)

16. Bas-relief over the great door of the Church of S^{te} Marie de Neule, in the diocese of Troyes. Eighth century. (*Ibid*, vol. i., pl. xv., p. 192.)

17. A cross on the tomb of St. Germain, in the Church of St. Germain-des-prés, Paris. An inscription is engraved round the stone relative to the gift of the land of Palaiseau executed at St. Germain by King Pepin. Eighth century. (*Bouillart, Histoire de l'Abbaye de St. Germain-des-prés*; Paris, 1724, in fol., pl. xv., p. 285.)

18. Statue of Queen Pedauque (with the feet of a goose) on the porch of the Church of S^{te} Marie de Neule; it is generally thought that the statue of this queen, with the feet of a goose, which is seen in many of the churches of this period, represents Queen Clotilda, wife of Clovis. Eighth century. (*Montfaucon, Monuments de la Monarchie Française*, vol. i., pl. xv., p. 192.)

19. Statue of a bishop, on the porch of the same church. Eighth century. (*Ibid*, vol. i., pl. xv., p. 192.)

20. Bas-relief on a stone at Mount S. Odilien, in Alsace: it represents Etichon, duke of Alsace, presenting a book to his daughter St. Odilia, on her investiture as abbess of Hohenburg. There is inscribed on it:—

ETICHO DVX SANCTA ODILIA;

on the side is the profile of the figure of St. Leudgar, bishop of Autun, father of this duke. Seventh or eighth centuries. (*Schoepflin, Alsatia illustrata*, vol. i., pl. ii., p. 763. *Montfaucon, Ibid*, vol. i., pl. xxxi., p. 347.)

21. Hilt and guard of a sword, supposed to have belonged to Charlemagne, preserved in the Abbey of St. Denis. (*Ibid*, vol. i., pl. xxiv., p. 277.)

22. Bas-relief on the tomb of Archbishop Hincmar in the Church of St. Remi, at Rheims. In the centre is Charles the Bald, holding in his hand the model of the Church of St. Remi, of which he was the benefactor. At his feet is the archbishop kneeling. Ninth century. (*Ibid*, vol. i., pl. xxviii., p. 305.)

23. Crown of Charlemagne, taken from one of his seals, which belonged to Mgr. Bianchini, a Roman prelate. (*Ibid*, vol. i., pl. xxi., p. 274.)

24. Statue of King Childbert, in the choir of St. Germain-des-prés, restored in the 11th century. In one hand he holds the sceptre, and in the other the model of this church, the foundation of which he laid in the year 543. (*Ibid*, vol. i., pl. xi., p. 58.)

25. Elias, count of Maine, in complete armour, as sculptured on his tomb in the Church of Notre Dame de la Coûture, in the town of Mans. This count died in the year 1109. (*Ibid*, vol. i., pl. xxxii., p. 349.)

26. Statue of Siegbert I., king of Metz and Austrasia, in the crypt of the Church of St. Medard, Soissons. (*Ibid*, vol. i., pl. xii., p. 159.)

27. Sitting Statue of Louis IV., surnamed d'Outremer, king of France towards the end of the tenth century. It is in the Church of St. Remi at Rheims, near his tomb on the right of the high altar. (*Ibid*, vol. i., pl. xxx., p. 346.)

28. Chalice, from the Abbey of Weingarten in Swabia, decorated with busts, figures, and medallions. On the upper part are the figures of the four Evangelists, alternately with four medallions, containing subjects from the New Testament. Underneath are busts of saints, and on the foot of the Chalice are four other medallions, with subjects from the Old Testament, which are typical of those from the New Testament—as, for instance, the Deluge, represented by Noah in the Ark, significant of the waters of baptism, in the medallion above. Between these medallions, of an oval shape, are sitting figures of the four rivers which flowed through Paradise; the one in front, as given in the plate, is intended, according to the inscription underneath, for the Tigris. Around the foot is the following inscription, giving the name of the goldsmith who executed it, probably in the tenth century:—

MAGISTER CVONRADVS DE HVSE ARGENTARIVS ME FECIT.

(*Martinius Gerbertus, Verus Liturgia Alemannica*, typis san Blasianis, 1776, vol. ii., in 4to., vol. i., pl. iii., p. 219.)

29. Sitting Statue of King Lothaire, near the high altar of the Church of St. Remi, Rheims. (*Ibid*, vol. i., pl. xxx., p. 346.)

30. King Chilperic on his tomb in the Church St. Germain-des-prés, Paris, tenth century. Around is inscribed:—

REX CHILPERICVS HOC TEGITUR LAPIDE.

PLATE XXIX.—(CONTINUED.)

This inscription, and its being in the Gothic character, make it probable that this monument was restored in the time of the Abbé Morard, viz., the beginning of the eleventh century, or even later. (*Ibid.* vol. i., pl. xii., p. 160.)

31. Statue of a Knight in Armour, on a tomb in the Church of the Abbey Bonneval in Beausse. The knight is in complete armour; but his shield being without arms, induces the supposition that he lived at the time of one of the Capet kings, at which period no armorial bearings were used. (*Ibid.* vol. i., pl. xxxiv., p. 370.)

32. Figure of the Emperor Charles the Bald; an alto relievo in copper on his tomb in the Abbey Church of St. Denis, near Paris. (*Ibid.* vol. i., pl. xxviii., p. 306.)

33. Equestrian figure of the Emperor Rudolph of Habsburg, Landgraf of Upper Alsace, carved on the façade of the Cathedral Church of Strasbourg, towards the end of the thirteenth century, about 1291. In an iron band, or circle over his head, are the words

Rudolphus de Habsburg rex Romanorum

in bronze, and written in Gothic characters. It appears by this that the sculptors were beginning at that time to attempt works of importance. (*Schoepflin*, *Alsatia illustrata*, vol. ii., pp. 513, 14, 31, 34.)

34. Bas-reliefs of the time of St. Louis, on a sepulchral monument, erected to the memory of King Dagobert, in the Church of St. Denis, in one of which are devils carrying the soul of this prince to hell; in another the bishops are coming to his assistance; and in the third they are helping him to rise to heaven. (*Montfaucon*, *Monumens de la Monarchie Française*, vol. i., pl. xiii., p. 164.) The two small pyramids which are given under this number decorate the corners of the upper part of this monument.

35. Equestrian Statue of Philip le Bel, formerly in the Cathedral of Notre Dame, Paris, in front of the Chapel of the Virgin. He and the horse are in full armour, and represent him as he appeared on horseback in this church, to celebrate a Te Deum, after his signal victory

over the Flemings, which took place at Mons-en-Puelle, on the 18th of August, 1304. The statue and horse are of painted wood; the helmet of the king and the armour of the horse are blue, emblazoned with gold lilies. The remarkable event which was the cause of the monument, and the extraordinary fact which it records, render it more interesting than it would be as a work of art. (*Ibid.* vol. ii., pl. xlix., p. 286.)

36. The bas-reliefs under this number are subjects from the history of Erich, king of Sweden; twelfth or thirteenth century. (*Monumenta Uplandica*, part ii., pp. 48—51.)

37. Sepulchral monument, of the fourteenth century, to the memory of Byrger and his wife, the parents of St. Brigida. (*Ibid.* part ii., p. 88.)

38. Three bas-reliefs in ivory, of the fourteenth century; the subjects are supposed to be taken from a French romance of the time. (*Memoire de l'Académie des inscriptions et belles lettres*, vol. xviii., p. 322. *Gori*, *Thesaurus veterum dyptichorum*, vol. iii., part ii., p. 64.)

39. Under this number are four bas-reliefs, which are sculptured on the columns supporting the lantern of the Cathedral of Ely—this church was rebuilt in 1322. One of the bas-reliefs represents the marriage of Ethelreda; another, the miracle of the flowering staff; the third, Ethelreda receiving the habit of the cloister; and the fourth, Ethelreda delivering a captive. (*The History and Antiquities of the Conventual and Cathedral Church of Ely*; Cambridge, 1771, in fol., pl. ix., p. 48; pl. x., p. 52; pl. xii., p. 58.)

40. Statue of Joanna, countess of Champagne and queen of Navarre, wife of Philip le Bel; it was placed over the entrance door of the College of Navarre, at Paris, founded by her. On the ceiling of the church of this College was the figure of this princess, who died at the beginning of the fourteenth century. This statue was erected in gratitude for her benevolence. (*Montfaucon*, *Monumens de la Monarchie Française*, vol. ii., pl. xxxvii., p. 212.)

41. Tomb of a bishop in the Cathedral of Ely. (*The History and Antiquities of Ely*, pl. xvi., p. 149.)

PLATE XXX.

MAUSOLEUM OF ROBERT, KING OF NAPLES, AND OTHER MONUMENTS OF THE HOUSE OF ANJOU.
THIRTEENTH AND FOURTEENTH CENTURIES

1. Sitting Statue of Charles of France, count of Anjou and Provence, brother of St. Louis, and king of Naples, in 1265. This statue, which is now in the senatorial palace of the Capitol, was erected to this prince at the time that Pope Clement IV. conferred upon him the dignity of a Roman senator, to consolidate his authority in Italy.

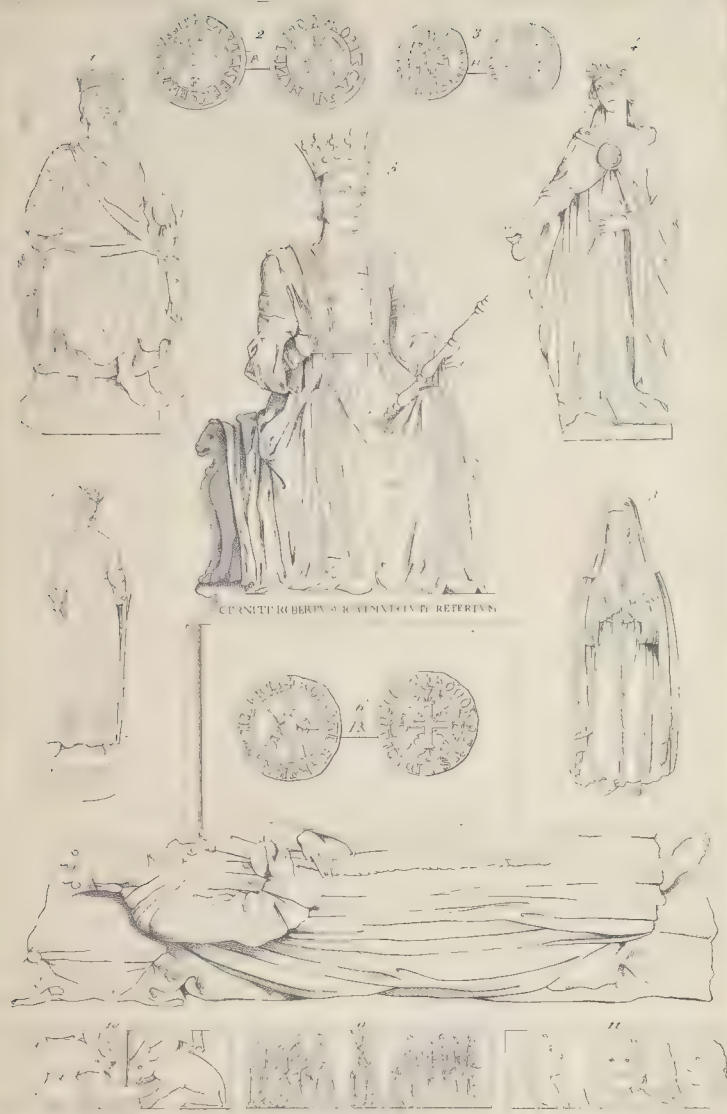
2. Silver Coins, struck at Rome in 1265, on the occasion of Charles of Anjou being admitted into the Roman Senate. On one side is a sitting figure of Rome, holding a globe in one hand and a palm branch in the other. The inscription is **ROMA CAPVT MYNDI S. P. Q. R.** On the reverse is a lion passant surmounted by a Ely, emblem of the Guelph party; and this inscription, **CAROLVS REX SENATOR VRBIS.** (*Vergara*, *Monete del regno di Napoli*; Roma, 1715, pl. ix., No. 4.)

3. Gold Medal in Agincourt's collection. On one side is the figure of St. Peter, to whom a kneeling figure is offering the banner (vexillum), the sign of a senator, with these words: **SANCTVS PETRVS.** On the other side is the figure of the Saviour, with this inscription:—

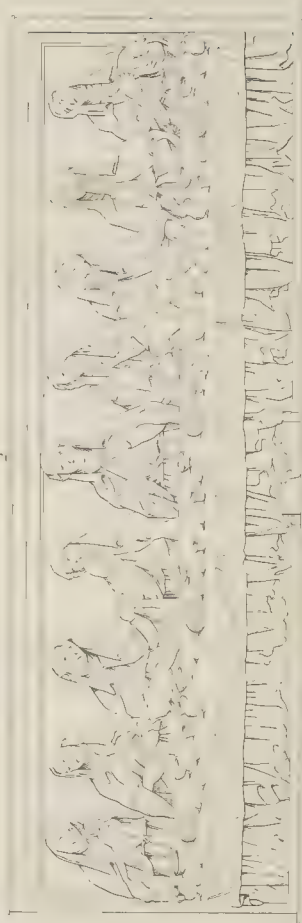
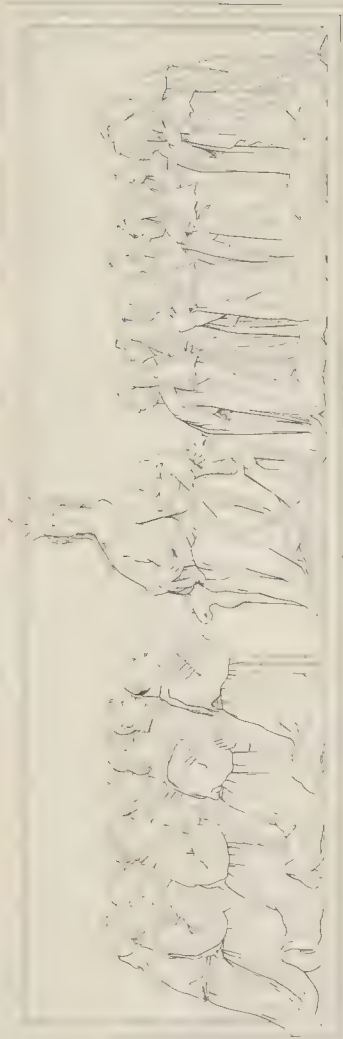
ROMA CAPVT MYNDI S. P. Q. R.

4. Statue of Queen Margaret, or, according to some authors, the Empress Elizabeth, daughter of Otho, duke of Bavaria, and mother of the unfortunate Conrad. She is represented holding the purse with which she hoped to purchase the life of her son, whom she unhappily finds already beheaded. This statue is at Naples, in one of the cloisters of the Carmelite Church, where she had him buried in 1268. This statue is generally considered to be of this period, but the style of the drapery and its general character induces the supposition that it is of a later date.

5. Part of the Mausoleum of Robert of Anjou, king of Naples, surnamed the Wise. He was grandson of Charles of Anjou, the first of his name; this Mausoleum was erected to his memory in the church of the Convent of S^a Chiara, Naples, which he and his queen, Sancia of Arragon, had founded. This prince, who died in 1340, is here represented in two ways: on the lower part he is lying in the dress of a Franciscan monk, and on the upper part he is sitting, enthroned with



... ..



Landes- und Forstverwaltung, Landes- und Forstverwaltung, Landes- und Forstverwaltung

PLATE XXX.—(CONTINUED.)

the crown and sceptre, and robed in the mantle of state. At his feet is the inscription:—

CERNITE ROBERTVM REGEM VIRTUTE REFERTVM

This Mausoleum, in the Gothic style, is the work of Masuccio, the second of his name, a Neapolitan artist of great merit; he was both sculptor and architect. There is a detailed account of it in a work of Bernardo de' Dominici, entitled *Vite de' Pittori, Scultori ed Architetti Napoletani*; Napoli, 1742, 3 vols., in 4to., vol. I., p. 55.

6. One of the silver coins struck in the reign of King Robert. On the one side is the figure of this prince, sitting on two lions, the crown on his head, the sceptre and globe in his hand. The inscription is:—

ROBERTVS DEI GRATIA JERUSALEM ET SICILIAE REX

On the other side is the Cross of France, with lilies, and the inscription:—

HONOR REGIS IVDICIVM DILIGIT

(Vergara, *Monete di Napoli*, pl., xii., p. 40.)

7. Statue of Charles II., called the Halt, king of Naples from 1285 to 1309; he was the son of Charles I., of the House of Anjou. This statue is in a cloister called Notre Dame de Nazareth, or de St.

Barthelemy, founded by this prince in Aix in Provence. On the base is the inscription:—

CAROLVS DEI GRATIA JERUSALEM ET SICILIAE REX COMES
PROVINCIAE

8. Statue of Isabella of France, sister of St. Louis and of Charles of Anjou, the first of his name; formerly in the choir of the Abbey Longchamp, near Paris, of which this princess was the first abbess and foundress, and where she died in 1269. (*Montfaucon, Monumens de la Monarchie Française*, vol. ii., pl. xix., p. 121.)

9. Bas-reliefs on the sepulchral monument of Charles, called the Illustrious, duke of Calabria, and eldest son of King Robert, in the Church of S.^a Chiara, at Naples. This prince, who died in 1328, aged thirty years, is represented sitting, receiving the homage of the various orders of the state, in the office of viceroy to his father the king.

10. Drawing, at large, of the animals under the feet of the Duke of Calabria, given under the preceding number. They are a wolf and a lamb drinking amicably out of the same trough, an emblem employed by the Sculptor Masuccio, the author of this bas-relief, to show the impartial justice and security which was felt under the peaceful dominion of this prince. (*Dominici, Vite de' Pittori*, &c., p. 46. *Summonte, Storia della città di Napoli*; Napoli, 1875, vol. ii., p. 391.)

11. Drawing, at large, of the heads of the Duke of Calabria, and of two persons represented in the bas-relief, under No. 9.

PLATE XXXI.

BAS-RELIEFS ON THE TOMB OF QUEEN SANCIA OF ARRAGON, IN THE CHURCH OF SANTA MARIA DELLA CROCE, NAPLES. FOURTEENTH CENTURY.

1. Queen Sancia, second wife of King Robert the Wise, sitting on her throne receiving homage from the nuns of the Convent Santa Croce, and from the monks, who, according to the usage of the time, served the church. This convent was founded by this queen and her husband, in 1328.

2. Queen Sancia in the dress of a nun, sitting at table with the nuns of the Convent Santa Croce, where she retired after the death of her husband King Robert, and at the end of a month herself died in 1344.

THIRD PART.

RESTORATION OF SCULPTURE FROM THE END OF THE THIRTEENTH TO THE BEGINNING OF THE FOURTEENTH CENTURIES.

FIRST PERIOD.

PLATE XXXII.

WORKS OF NICOLA PISANO AND HIS SCHOOL. THIRTEENTH AND FOURTEENTH CENTURIES.

1. Bas-relief on the front of an antique Sarcophagus at Pisa, formerly placed in front of the Cathedral, and since removed to the Campo Santo. This Sarcophagus, in which were placed the remains of the Countess Beatrix, mother of the Countess Matilda, who died at Pisa in 1076, is celebrated in the annals of art as having served as the type for the reviving Sculpture in Italy. It is certainly the most beautiful monument of antique art in Pisa, and formed the principal study of Nicola Pisano, to whom is due the glory of having founded a new School of Sculpture based upon the antique, which was the first step in the revival of art generally. There are various opinions upon the subjects represented in this bas-relief: some authors thinking, with Vasari, that it represents the chase of the Calydonian boar by Melæager; others, that it is Venus endeavouring to retain Adonis from following in the fatal chase; and others, whose opinion is better founded, the history of Phædra and Hyppolytus. In the first division of this composition Phædra is sitting, surrounded by Cupids, having through her nurse just made known to the son of Theseus, who is on the point of leaving for the chase, her passion for him.

In the second division is Hyppolytus on horseback, following the boar at Phibalas in Attica, as related by Seneca (Hyppolyt., v. 28), a subject represented in a great number of antique bas-reliefs. (Morrone, *Pisa illustrata nelle arti del disegno*, vol. i., pl. iii., p. 173, 182. Vasari, *Vita di Nicola Pisano*; Roma, 1759, vol. i., p. 17.)

2. God blessing Adam, and taking the rib from his side for the Creation of Eve; one of the marble bas-reliefs on the façade of the Cathedral of Orvieto (Guglielmo della Valle, *Storia del Duomo di Orvieto*; Roma, 1791, pl. ix.)

3. God taking Eve from the side of Adam; bas-relief from the same façade. (Ibid., pl. x.)

4. The Dead rising from their Tombs; bas-relief of the same façade. (Ibid., pl. xviii.)

5. Adam and Eve driven out of Paradise; bas-relief of the same façade. (Ibid., pl. xiv.)

6. Adam and Eve condemned to Labour; bas-relief of the same façade. (Ibid., pl. xv.)

These five bas-reliefs are considered to be amongst the best works of Nicola Pisano, and, according to the expression of Vasari, he in them excelled himself. (Vita di Nicola Pisano, vol. i., p. 22; Roma, 1759.) They are more probably the work of his school, as Vasari gives the date 1225 as the time of their execution, when the Church at Orvieto was not begun till 1290.

7. The Adoration of the Magi, one of the five bas-reliefs which decorate the sides of the pulpit of the baptistery of the Cathedral of Pisa. This bas-relief is superior to the others in beauty of arrangement, propriety of action in the figures, and elegance of the draperies; and, perhaps, of all the works of Nicola Pisano, more clearly proves the advantages this master obtained from his study of the works of antiquity which were preserved in his city, and the great service he rendered to art in endeavouring to imitate them. (Morrone, *Pisa illustrata*, vol. i., p. 239, and vol. ii., pl. iii., p. 48.)

8. Bas-relief on one of the sides of the Sarcophagus of St. Dominic, in the Church of St. Dominic, Bologna, representing

this saint receiving the rules of his order from St. Peter and St. Paul. This bas-relief will give an idea of the style of the whole monument, begun, according to Vasari, by Nicola Pisano, in 1225, and completed in 1231. Recent researches, however, prove that it could not have been commenced till the end of the thirteenth century, and was, therefore, not the work of Nicola Pisano himself, but of one of his pupils. (E. Forster, *zur neueren Kunstgeschichte*, 1835. Vasari, *Vita de' Pittori*, vol. i., p. 18. Morrone, *Ibid.*, vol. ii., pl. iv., p. 52.)

9. Marble Pulpit in the baptistery of the Cathedral of Pisa, one of the principal works of Nicola Pisano, completed in 1260. This magnificent pulpit, or *pergamo*, is similar in style to those erected by the Italians at this period in their principal churches: they were used either for preaching or for the reading of the Epistle and Gospel. It is hexagonal in form, resting on arches supported by pillars of oriental granite or marble: there are figures of saints and of the evangelists over the capitals of the columns and in the spandrels of the arches. There are bas-reliefs on each of the sides with the exception of one, occupied by the stairs. The subjects of these bas-reliefs are from the New Testament; viz. the Birth of Christ, the Adoration of the Magi, the Presentation to the Temple, the Crucifixion, and the Last Judgment: this last is perhaps the finest of these bas-reliefs, with the exception of the Adoration of the Magi, which has been given at large at No. 7 of this plate. The following inscription, giving the date of the work, 1260, and the name of the sculptor, is under the bas-relief of the Last Judgment:—

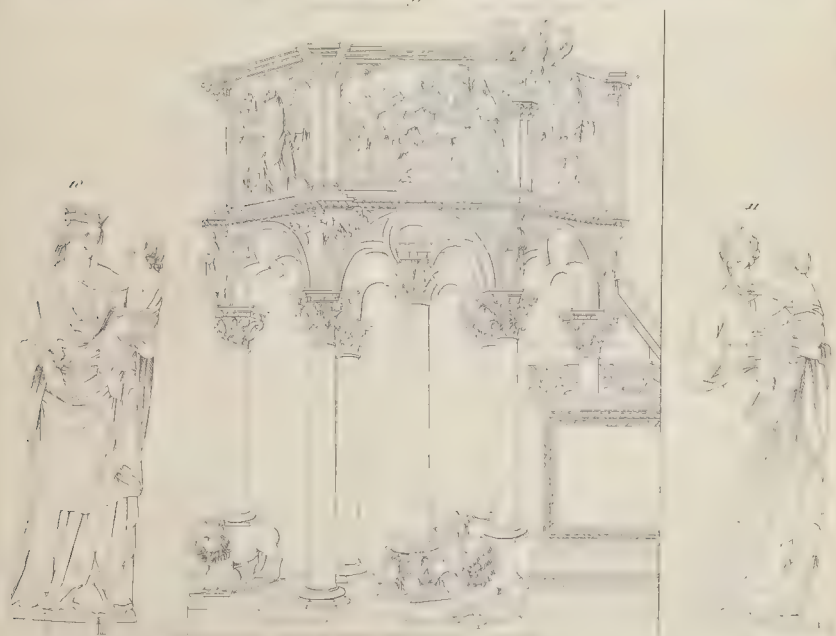
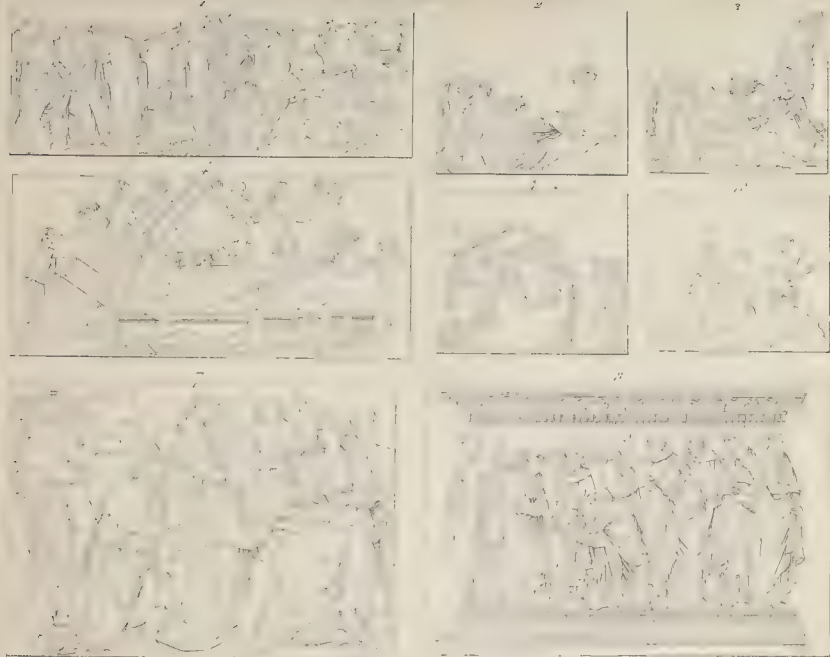
ANNO MILLENO BIS CENTVM BISQVE TRICENO
HOC OPVS INSCIPSE SCVLPSIT NICOLA PISANVS
LAVDETVR DIGNE TAM BENE DOCTA MANVS

(Morrone, *Ibid.*, vol. i., p. 236, and vol. ii., pl. iii., p. 47. The same, in the *Compendio*, pp. 38, 141.)

10. Statue of the Virgin and Child, size of life, over the south door of the Duomo, at Florence. The Virgin holds a flower in her hand, emblem of the "Maria del fiore," patroness of this church, so called in allusion to the name of the city Florence, and to the arms of the city, a red lily on a white field. This is one of the finest works of Giovanni, son and pupil of Nicola Pisano, who equalled, and sometimes surpassed his father. (Vasari, *Ibid.*, vol. i., p. 24. Morrone, *Ibid.*, vol. ii., pl. vi., p. 69.)

11. A statue of the Virgin and Child, size of life, on the altar of the Oratory della Compagnia della Misericordia at Florence, on the Place of the Cathedral. Vasari considers it as one of the finest works of Andrea d'Ugolino, called Andrea Pisano, sculptor and architect. He was born in 1270, and died in 1345, and was a fellow labourer with Giovanni Pisano, son of Nicola, and was probably a pupil of both. He became the founder of the Florentine school, in which Orcagna, Donatello, and afterwards the celebrated Lorenzo Ghiberti flourished. (Vasari, *Ibid.*, vol. i., p. 77. Morrone, *Ibid.*, vol. ii., p. 183.)

In consequence of a document discovered latterly, this statue is found not to be by Andrea Pisano himself, but by one of his pupils, Alberto di Arnolfo. It was commenced in 1359, and completed in 1364, and is an evidence of the progress of Sculpture in the school of Pisa.



Opere di Santa Maria e di suoi altari XIII e XIV secolo

PLATE XXXIII.

CONTINUATION OF THE WORKS OF NICOLA PISANO AND OF HIS PUPILS. BAS-RELIEFS OF THE PRINCIPAL
FAÇADE OF THE CATHEDRAL OF ORVIETO. THIRTEENTH AND FOURTEENTH CENTURIES.

1. The Creation of Man; part of a bas-relief in marble, on the principal façade of the Cathedral of Orvieto. (Guglielmo della Valle, *Storia del Duomo di Orvieto*; Roma, 1791, in 4to., pl. viii.)

2. God forbidding Adam and Eve to eat of the Tree of Knowledge; a bas-relief from the same façade. (Ibid, pl. xi.)

3. The Annunciation; bas-relief of the same façade.

4. The Salutation of Elizabeth and Mary; bas-relief of the same façade.

5. The Adoration of the Magi; this bas-relief is not imbued with the same nobleness and truth of expression as the one of No. 7, in the preceding plate, and probably is not by Nicola Pisano himself, but by one of his pupils.

6. The Kiss of Judas; bas-relief of the same façade. An inferior composition also, probably not by Nicola Pisano, but by one of his pupils.

7. Three Women; part of a bas-relief, of the same façade, representing Paradise. This, no doubt, was the work of one of the pupils of Nicola Pisano.

8. Part of a bas-relief, of the same façade, representing Hell. The attitudes of the figures are rather exaggerated, and the heads almost verge upon caricature; but the variety and force of expression being the cause of these defects, they may be the more easily excused. (Ibid, pl. xix.)

9. Some of the heads of the preceding bas-relief, at large.

10. Several figures of Prophets, on the same façade, by Agostino and Agnolo of Siena, pupils of Nicola and Giovanni Pisano. The character of the prophet is well expressed, and the draperies are carefully executed; and, in all respects, this is thought by Vasari to be one of the best of the bas-reliefs of the façade. (*Vite de' Pittori*; Roma, vol. i., p. 61.)

PLATE XXXIV.

MAUSOLEUM OF ST. PETER THE MARTYR, BY GIOVANNI DI BALDUCCIO, IN THE CHURCH OF S. EUSTORGIO,
MILAN. FOURTEENTH CENTURY

1. The lower part of the monument rests on eight pillars, against which are placed figures of the size of life, representing the virtues; those at the back are the cardinal virtues, and those in the front given in this plate, are the three christian virtues, Faith, Hope, and Charity, and, as proceeding from them, Obedience, characterized by the yoke she holds in her hand. Each of these figures bears her appropriate attribute, and has the symbolical animal at her feet.

2. The body of the Sarcophagus containing the remains of St. Peter the Martyr. The four sides are enriched with eight bas-reliefs from subjects of the life and miracles of the Saint. The middle one represents him visiting and healing the sick, the one on the right his appearing in a cloud to quell the storm, and the one on the left represents his body receiving public adoration after his death. Eight standing figures separate these bas-reliefs: those on the corners are the four Fathers of the Church, and the others are St. Peter, St. Paul, S. Eustorgio, and St. Thomas Aquinas.

3. The cover, of pyramidal form, also decorated with bas-reliefs on the four sides. That in the centre, shown in this plate, represents the martyrs St. John and St. Paul; the one on the right the Cardinal Orsini, and the one on the left the King and Queen of Cyprus, kneeling; who, with many other high personages, contributed to the erection of this great

work. Around this upper part are eight other figures, appearing from their symbols to be of the celestial choir.

4. The upper part of the monument, also decorated with figures. In the centre niche are the Virgin and Child, St. Dominic and St. Peter the Martyr on either side, and on the left stands our Saviour between two angels. This magnificent monument is at Milan, in the Church of S. Eustorgio, and is built of white Carrara marble, with the exception of the pilasters, which are of red spotted Verona marble. It is by Giovanni di Balduccio of Pisa, who completed it in 1339, according to the following inscription:—

MAGISTER JOHANNES BALDVCCII DE PISIS SCVLPSIT HANC ARCHAM
ANNO DOMINI MCCCXXXVIII

Morrone (Pisa Illustrata nelle belle arti del disegno, vol. ii., pl. ix., p. 199) is of opinion that the sepulchral monument of Guarniero, duke of Lucca, son of the celebrated Costruccio degli Interminelli, is by the same artist, and of about the year 1322. It is also thought that the monument of Azzone Visconti, who died in 1339, is his work. It was formerly in the church of the Castle of S. Gottardo, Milan, and is now in the collection of the Marchese Trivulzio. The marble reliefs of the pulpit in a church in S. Casciano, at Florence, are certainly by this sculptor, as the following inscription proves:—

HOC OPVS FECIT JOHANNES BALDVCCII MAGISTER DE PISIS



Monumentum in honorem S. Petri et Pauli ap. in urbe

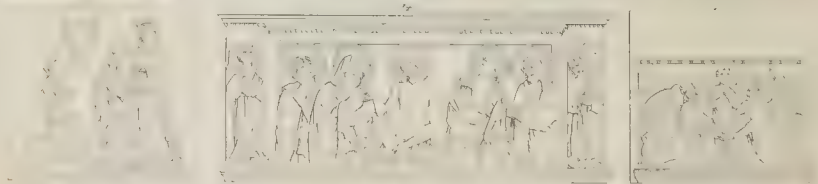
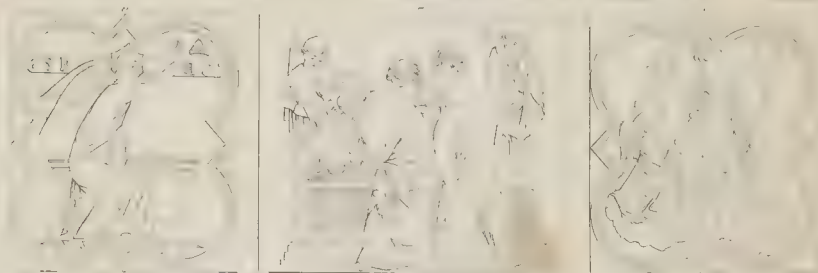
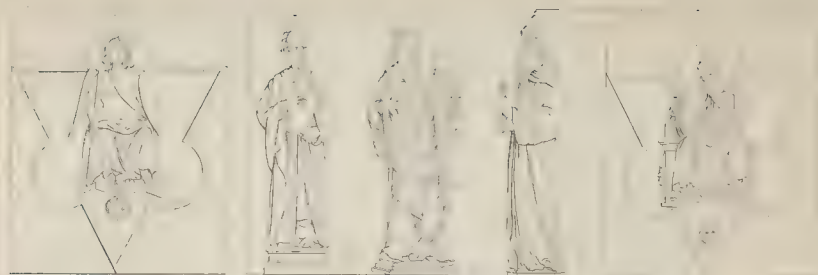


PLATE XXXV.

STATUES, BAS-RELIEFS, AND OTHER WORKS OF SCULPTURE, OF THE ITALIAN SCHOOLS.

FOURTEENTH CENTURY

1. Power, a figure in bas-relief from the façade of the Loggia dei Lanzi, on the Place of the old palace at Florence, sculptured in marble in the middle of the fourteenth century by Andrea di Cione, called Orcagna, or by his pupil Giacomo di Pietro. (Vasari, *Vito de' Pittori*; Roma, vol. i., p. 119. Baldinucci, *Notizie de' Professori del disegno*, vol. i., part ii., p. 128, 142.) The elevation of the façade of this portico is given in the Architectural portion of this work, in pl. xlii., No. 25.

2. One of the statues of the tower of the Church of S^a Maria del Fiore at Florence, by Andrea d'Ugolino, called Andrea Pisano; fourteenth century. (Morrone, *Pisa illustrata*, vol. ii., pl. viii., p. 182.)

3. The Virgin holding in her arms the Child Jesus, to whom she is giving a rose; one of the great works of Nino, son and pupil of Andrea Pisano, on the high altar of the Church of S^a Maria della Spina at Pisa; fourteenth century. (Ibid, vol. ii., pl. xi., p. 219.)

4. The Abbot, St. Antonius, alto relievo, by Thomas, second son of Andrea Pisano, on the high altar of the Church of St. Francis at Pisa; fourteenth century. (Ibid, vol. ii., pl. x., p. 216.)

5. Religion or Faith, a figure from a marble bas-relief of the fourteenth century, of the façade of the Loggia dei Lanzi, by Andrea Orcagna, or one of his pupils. (Vasari, vol. i., p. 119. Baldinucci, vol. i., part ii., p. 128, 142.)

6. Hope, a bas-relief, on the south door of the Baptistery at Florence, which, according to the inscription on the door, was cast in bronze, by Andrea Pisano, from a design by Giotto, in the year 1330. (Vasari, vol. i., p. 78. Morrone, *Pisa illustrata*, vol. ii., p. 174.)

7. A bas-relief in bronze, representing the interment of St. John the Baptist, by Andrea Pisano, on the same door of the Baptistery at Florence. (Vasari, Ibid. Morrone, Ibid.)

8. Christ baptized by St. John, a bas-relief in bronze, of the same door, by Andrea Pisano. (Vasari, Ibid. Morrone, Ibid, vol. ii., p. 175.)

9. Bas-relief in marble, on the Mausoleum of Pietro de' Cerniti, in the cloisters of S. Giacomo Maggiore at Bologna; a work of the fourteenth century, as is stated in the following inscription:—

HIC JACET VIR MEMORIOSVS DOMINVS
PETRVS DE CERNITIS DOCTOR LEGALIS SEPVLTVS MCCCXXX

10. The Creation of Eve, one of the bas-reliefs of the tower of the Duomo at Florence, by Giotto, in the fourteenth century. (Vasari, Ibid, vol. i., p. 53.)

11. The Creation of Adam, bas-relief in marble, on the fountain on the Place at Sienna, executed in the beginning of the fifteenth century, by Giacomo della Quercia. (Vasari, Ibid, vol. i., p. 186. Della Valle, *Lettere Sanesi*, vol. ii., p. 151.) Pl. xxxix., Nos. 13 and 14, give two other works of this artist from the same monument.

12. Adam and Eve driven out of Paradise; bas-relief of the same fountain, also by Giacomo della Quercia. (Vasari, Ibid. Lettere Sanesi, Ibid.)

13. Bas-relief in marble, on a sarcophagus of the Merlotto family, in the Church of S^a Chiara at Naples. The warrior kneeling before the Virgin, is Drugo Merlotto, who died in 1339, and whose epitaph is quoted by Engenio in his *Napoli sacra*. (Napoli, 1624, p. 249.)

14. Christ taken down from the Cross, surrounded by the Virgin, Mary Magdalen, St. John, and Joseph of Arimathea. This bas-relief is in the Church of S^a Chiara at Naples, on a sepulchre believed to be of the two young princesses, daughters of the Duke Charles of Durazzo, who died in 1347. (Engenio, Ibid, pp. 115, 243.)

15. Figure of a young child of royal blood, on a monument in the same church; fourteenth century. The writers of that time do not state clearly, in their accounts of the mausolea of this church, whose monument this is, but the fragment of the inscription

QVI OBIT DIE XIII JANVARII XII INDICTONE ANNO DOMINI MCCCXLIII

leads to the supposition that it was erected to the young Lewis, son of the Duke of Durazzo, who died in 1344, at the age of one month, and whose epitaph is given by Sammonte. (Summonte, *Historia della città e regno di Napoli*, vol. ii., p. 417.)

16. Marble Tomb of a lady of the house of Savelli, in the Church of S^a Sabina, Rome; fourteenth century. It bears the following inscription:—

ANNO DOMINI MCCCXY MENSE JANVARII DIE XXVIII OBIT NOBILIS
DOMINA DOMINA PERNA VXOR QVONDAM LYCE DE SABELLO
CVJVS ANIMA REQVIESCAT IN PACE AMEN

17. Marble Mausoleum of a Neapolitan Cardinal, of the house of Vulcani; according to the inscription it was erected in 1322. This monument is placed in the Church of S^a Maria Nuova, now S^a Francesca Romana, on the Campo Vaccino. The inscription is as follows:—

CARDINIBVS SANCTÆ CARDO FAMOSVS IN ALMIS
ECCLESIE CVJVS CAMERARIVS OMNIA TOTO
CESSIT AMORE VIGILI MAJOR QVAM MENTE GERENDIS
SEMPER ERAT MAGNVS ANIMO CONSVLTVS APERTO
PARTHENOPE NATVS SVLCANA EX PROLE MARIVS
ASTRA PETENS PVLCHRO LIQVIT SVA MEMBRA SEPVLCHRO
M SEMEL ET C TER NOVIES II QVATER ADDE

18. Portrait in marble of Pope Benedict XII., as still seen in the subterranean Church of St. Peter at Rome. It is stated in the inscription that it was erected to his memory, in gratitude for having given a new roof to the old Basilica; it also states that the name of the sculptor was Paul, of the school of Sienna:

BENEDICTVS PAPA XII THOLOSANVS FECIT FIERI DE NOVO TECTA
HVJVS BASILICE SVB ANNO DOMINI MCCCXLI
MAGISTER PAVLVS DE SENIS ME FECIT

(Dionysius, *Sacrarum Basilicæ Vaticanæ cryptarum monumenta*; Roma, 1773, pl. vii. and viii., p. 16, 17, 18. Torrigio, *Sacre Grotte Vaticane*, pp. 72 and 172. Ciampini, *Vetera Monumenta*, vol. iii., p. 65.)

19. Side view of the marble Monument to Pope Boniface VIII., who died in 1303. He had himself commanded its erection in 1301.

20. View from above of the same monument, showing the figure of the Pope. This is in the subterranean Church of St. Peter. (Dionysius, Ibid, pl. xlix., p. 127.)

21. Marble Monument, in the Church of St. Andrew at Tivoli. The inscription states that he was of the Colonna family, and died in 1352:—

HIC JACET CORPVS ANGELI NOBILIS VIRIS ODDONIS
DE COLVINA QUI OBIT ANNO DOMINI MCCCLII INDICTONE
SEXTA MENSE OCTOBRE DIE TERTIA CVJVS ANIMA
REQVIESCAT IN PACE AMEN

PLATE XXXVI.

TABERNACLE OF THE HIGH ALTAR OF THE CHURCH OF ST. JOHN LATERAN ROME.
FOURTEENTH CENTURY.

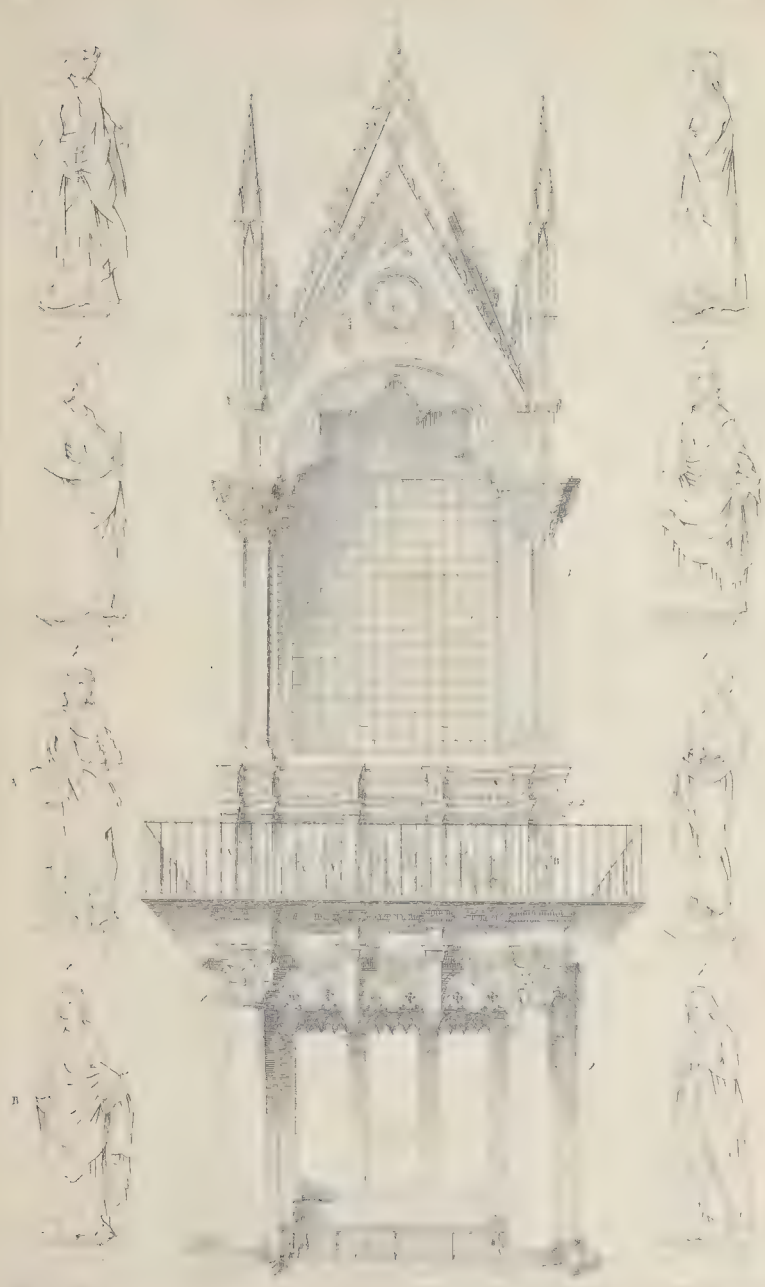
1. Lower part of the tabernacle (ciborium) of the high altar of the Church of St. John Lateran. The four columns at the corners are of granite, and their capitals of marble gilt. The two small projections on the sides enclose the stairs to the tribune, or balcony of the upper part.

2. Tribune, or balcony, for the exposition of the relics, enclosed in the reliquary (No. 3). The dado, marked A B, is enriched with small figures of Apostles and Evangelists, given at large on the sides of this plate. The sides of the dado are decorated with frescoes, some of which are given in pl. cxxix. of the part on Painting of this work.

3. Upper part, enclosed by a grating and serving for the depository of the relics, among which are the heads of St. Peter

and St. Paul, placed in reliquaries of the form of busts, drawings of which are given in the next plate.

4. The eight statues of Evangelists and Apostles at the corners of the gallery. The statues marked A and B are those seen in this plate. This tabernacle, which is an example of the state of the three arts collectively at this period, was erected by Pope Urban V., a Frenchman by birth, upon his journey from Avignon to Rome, between the years 1367 and 1370. The arms of Charles V., king of France, and of this Pope, are placed in the spandrels over the arch. (Ciampini, *Vetera Monumenta*, vol. iii., p. 15, and in the Index, p. 191, at the word Ciborium.)



Temple of the Virgin, in the Piazza, Florence, 1775

PLATE XXXVII.

BUSTS OF ST. PETER AND ST. PAUL, IN THE CHURCH OF ST. JOHN LATERAN ROME.
FOURTEENTH CENTURY.

1. Bust of St. Paul, of silver and gold, serving as the reliquary for the head of this apostle: on the breast is an ornament in the form of a lily, set with precious stones, immediately under which is the following distich:—

*Cedit apostolicus princeps tibi Paule vocaris
Nam dextera natus vas tuba clara Deo*

There are two inscriptions on the base, the upper one,

Dominus Urbanus papa V. fecit fieri Anno Domini mcccix

The lower,

*Anno Domini mcccix Carolus Dei gratia Francorum
rex donavit hunc*

On the base between these two inscriptions are bas-reliefs, with subjects from the life of the apostle.

2. Bust of St. Peter, of silver and gold, serving as the reliquary for the head of this apostle. The following inscription,

which is under the lily, is in allusion to the return of Urban V. to Rome, from Avignon:—

*Erigit ut propriam sedem tua petra rediit
Huc Vaticanam pastor ab arte Petre*

The base of this bust has bas-reliefs, and the same inscriptions as the bust of St. Paul.

3. Specimens of the letters used in the inscriptions.

These two busts were executed by the goldsmiths, Giovanni Bartoli, of Sienna, and Giovanni Marci, for Urban V. They were much injured at the time of the French occupation of Italy, their stones and ornaments being taken away, but during the pontificate of Pius VII., the Duchess of Villa Hermosa, a Spanish lady, had them restored by Valadier, a French goldsmith. (Ciacconi, *Vite Pontificum*; Rome, 1630. Rasponi, *De Basilica e Patriarchio Lateranensi*. Marangoni, *De Sancta Sanctorum*. Padre della Valle, *Lettere Sanesi*.)

PLATE XXXVIII.

STATUES, BAS-RELIEFS, AND OTHER SCULPTURES OF THE DIFFERENT SCHOOLS IN AND OUT OF ITALY. FIFTEENTH CENTURY.

1. Christ crowning the Virgin; bas-relief in marble over the principal door of the Cathedral at Naples, executed in the early part of the fifteenth century, by Antonio Bambooco, painter, architect, and sculptor, who was born in 1368 at Piperno, and died in 1435. (Dominici, *Vite de' Pittori, Scultori ed Architetti Napolitani*; Napoli, 1742, vol. i., pp. 144, 145.)

2. Bas-relief on a tomb in the Church of S. Martino Maggiore at Bologna; sixteenth century, according to the following inscription:

DEO OPT MAX
Petrus Canonici Lvdovici Filius Jvve consvltyr illvstris vir
incomparabilis ac patriae ornamentvm sinovlare testamento
sibi et Joanni Andrae gentivolo ejvs genero eorvm qve
haeredibvs fieri jvssit anno gratiae mdi

3. St. Mark the Evangelist, in low relief in marble, over the principal door of the Church of St. Mark at Rome, executed in 1470.

4. Statue in terra cotta, part of a group in the Church of Monte Oliveto, Naples. This group in terra cotta is composed of several figures of the size of life, coloured in imitation of nature. The subject is the Death of Christ, surrounded by the Virgin lying senseless in the arms of the holy women, St. John, Nicodemus, and Joseph of Arimathea. The greater part of these figures are likenesses of celebrated persons of the time, such as the King Alphonso II. and his son Ferrantino, of Giacomo Sannazaro as Joseph of Arimathea, and Giovanni Pontana as Nicodemus; the latter is the one given here. The author of this great and beautiful work, which was executed by command of King Alphonso III. in 1450, was Guido Mazzoni or Pagano, commonly called Modanino, from the name of his native city, Modena, where he died in 1518. (Vasari, *Vite de' Pittori*, &c.; Roma, vol. i., p. 303. *Engenio, Napoli sacra*, p. 510. Celano, *Notizie di Napoli*, 3 vols. in 12mo.; Napoli, 1758, vol. ii., p. 21. Tiraboschi, *Notizie de' Pittori Modenesi*; Modena, 1786, in 4to., p. 257.)

5. The Virgin, statue of the size of life, from the group by Modanino, described in the preceding.

6. Sepulchral monument in bronze, with the figure in low relief of Pope Martin V., of the house of Colonna, in the middle of the nave of the Church of St. John Lateran, the rich mosaic of which he had restored. This monument is by Simon, brother of Donatello, both of whom were Florentine sculptors. Its date must be subsequent to 1431, as the death of this pontiff occurred in that year, as stated in the inscription:

MARTINVS PAPA V SEDIT ANNVS XIII MENSES III DIES XII OBIT ANNO
MCCCXXXI DIE XX FEBRVARIJ TEMPORVS SVORVM FELICITA
(Vasari, *Ibid.*, vol. i., p. 282-289. Ciacconi, *Vite Pontificum et Cardinalium*; Roma, 1830, 2 vols. in fol., vol. ii., p. 1100.)

7. Marble equestrian statue in low relief of Robert Malatesta, general of the papal army in the reign of Sixtus IV. On the base is an inscription describing the fate of this young warrior, who was killed in the midst of his triumphs in 1482. This monument, which was erected to the memory of this prince by the Pope, in gratitude for the many important services he had rendered him, was subject to many changes: it was first placed over his mausoleum under the portico of the old Church of St. Peter, where it remained until the complete destruction of that basilica in 1607: it was then, with many other monuments, removed to the Subterranean Church, where it did not, however, long remain, as in 1616 Cardinal Scipio Borghese, who at that time was building a casino to his villa, had it brought to the principal façade on the west, from whence it was subsequently taken, with the collection of the Princes Borghese, to France. The author of this statue is Paolo Romano, a sculptor and goldsmith, who flourished at Rome in the fifteenth century. He executed this statue about the year 1458, during the pontificate of Pius II. (Vasari, *Ibid.*, vol. i., p. 355. Torrigio, *Sacro grotte Vaticane*, p. 601. Montelatici, *Villa Borghese*; Roma, 1700, p. 155.)

8. Mausoleum of Antonio Rido of Padua, in the side porch of S^a Maria Nuova on the Campo Vaccino; it has a bas-relief of the figure of this general on horseback, who served the church under Popes Eugenius IV. and Nicholas V., as recorded in the following inscription:—

ANTONIO RIDO PATAVINO SVB EUGENIO PONTEFICE MAXIMO ARCIS
ROMANAE PRAEFECTO AC NICOLAI V COPIARVM DVCI FRANCISCVS FILIVS
FECIT

This monument was erected in 1475.

9. Bas-relief over the great door of the Castle Verger in Anjou, of the end of the fifteenth or beginning of the sixteenth centuries; it represents the knight Peter de Rohan, Lord of Gie, who usefully served the state under the Kings Louis XI., Charles VIII., and Louis XII. He has the staff of a marshal in his hand, bestowed on him by Louis XI. in 1745. His own dress and the saddle-cloth of the horse are studded with his armorial bearings, with which are quartered the arms of Milan, Navarre, and Erreux, as indicated by the inscription on the pedestal. The Marshal de Gie died in 1513. (Montfaucon, *Monumens de la Monarchie Française*, vol. iv., pl. xxv., p. 143.)

10. Marble tomb, in the portico of the Church of S. Onofrio; the inscription upon it states that it was erected in 1449:—

DIVO NICOLAO HEREMITAE BONAE MEMORIAE MCCCCXLVIII
HOC TIVMULO AETERNVVM PATERO NICOLAE QVIESCIS
VRSS QVEM ROMA TENET FVRGAE GENVRE PALENAE
TV SANAS MORBOS CEDITE MACAGONES ARTES
O PIETAS O SANCTA FIDES O MYNERA CHRISTI
DENIQVE JANCULO MERITIS DEFENDIT HEREMVM
IPSE TVIS PLACIDO NUNC SANCTVS ONOFRIVS ORE

11. Meeting of Francis I. of France and Henry VIII. of England on the Field of the Cloth of Gold, between Ardres and Guines in 1520; part of a bas-relief on a wall in the court of the Hotel Bourgheroulde at Rouen. (Montfaucon, *Ibid.*, vol. iv., pl. xxx., p. 163-208. Besser, *Voyage dans l'ancienne France*.)

12. Bas-relief in marble on the mausoleum erected by Cardinal Jacopo Sadoleto to the memory of his father, in the outer portico of the Cathedral of Modena, his native city. Cardinal Sadoleto was a celebrated historian of the time of Leo X. The following is a part of the inscription:—

DEO IMMORTALI SACRVM JOANNI SADOLETO JA FILIO JVRIS VTRIVSVE
SCIENTIA OMNIVS PLANE ANTECELENTE MEMORIA INCOMPARABILI
INGENIO PRAESTANTISSIMO FIDE RELIGIONE TEMPERANTIA SVPERA VEL
EXIMIAM LAVDEM AD VSAVE DIES EXTREMOS INCOLVMITATE PERPETVA
ET INTEGRA PROCVETO
JACOBSVS SADOLETVS OB PIETATEM &c

13. Bust of one of the figures representing the Virtues, on the fountain of the great square at Sienna, executed by Giacomo della Quercia in the fifteenth century. (Vasari, *Vite de' Pittori*, vol. i., p. 186. Gaglielmo della Valle, *Lettere Senesi*, vol. ii., p. 151.)

14. The Virgin and Child, a group in marble by Giacomo della Quercia, on the same fountain. In pl. xxxv., Nos. 11 and 12, are two bas-reliefs of the same, the successful execution of which caused the name of Della Fonte to be given to the sculptor.

15. Figure of a child, half-relief, in glazed terra cotta, similar to those which decorate the outer portico of the Hospital of the Innocents at Florence. These little figures were executed towards the end of the fourteenth century by Andrea, nephew of Luca della Robbia. (Vasari, *Ibid.*, vol. i., p. 202.)

16. Half figure of the Virgin and Child, medallion in glazed terra cotta, over the tomb of Cardinal Jacopo of Portugal, in a side chapel of the Church of S. Miniato, outside the walls of Florence, by Luca della Robbia, fifteenth century. (Vasari, *Ibid.*, vol. i., p. 200.)

17. Crucifix carved in wood in the beginning of the fifteenth century, by Fillippo Brunelleschi, and placed in the Capella Gondi, in S^a Maria Novella at Florence. This is celebrated as having been done in emulation of one executed by Donatello, in the Church of S^a Croce in the same city. (Vasari, *Ibid.*, vol. i., p. 245 and 274.)

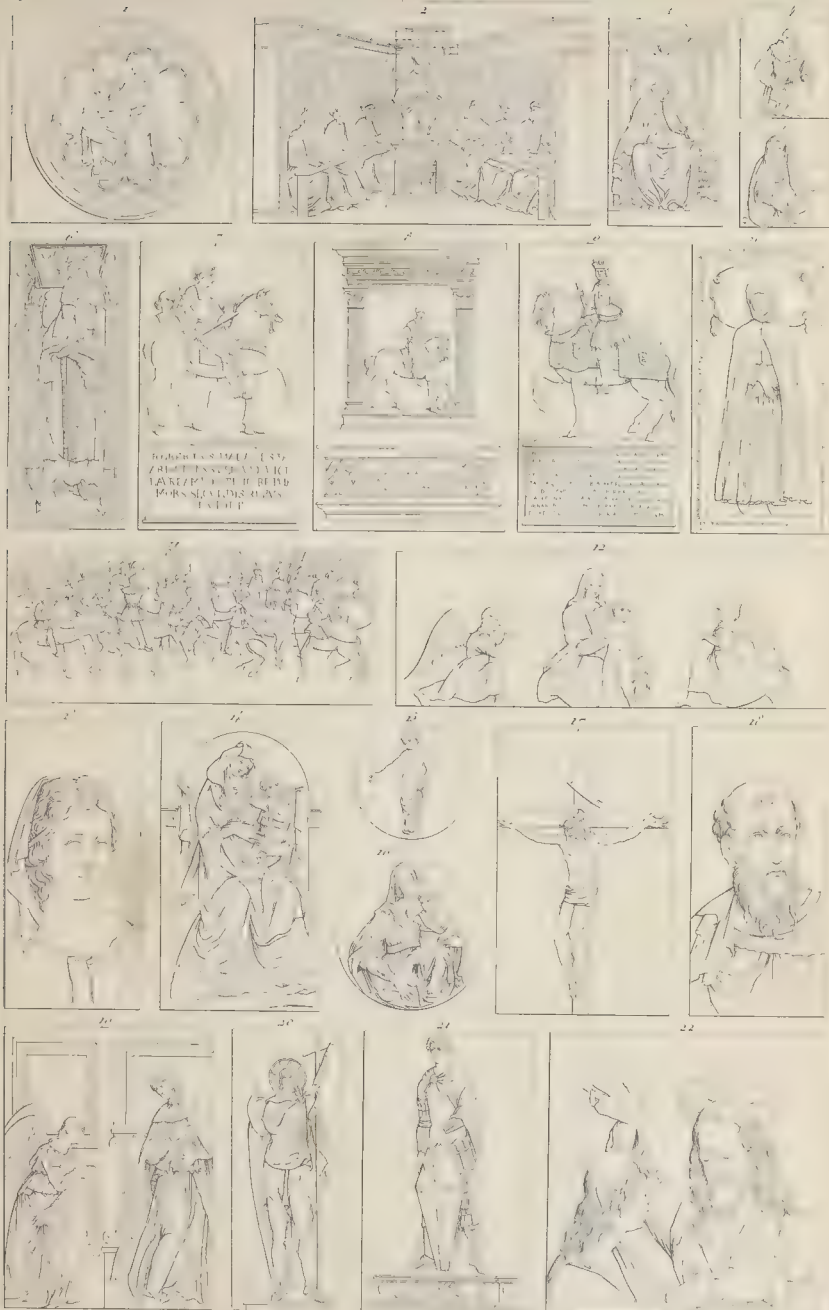
18. Bust, in bronze, of one of the Apostles, on the façade of the Church of Or San Michele at Florence, near the statue of St. Thomas which is given in this plate at No. 22. This bust is by Andrea Verrochio, and of the fifteenth century. (Vasari, *Ibid.*, vol. i., p. 458.)

19. The Annunciation, bas-relief in marble, by Donato, commonly called Donatello, in the Chapel of the Cavalcanti in the Church of S^a Croce, Florence. This is one of the earliest works of that celebrated artist, and was considered by Vasari to be one upon which his fame was founded. He was born in 1383, and died in 1466. (Vasari, *Ibid.*, vol. i., p. 273.)

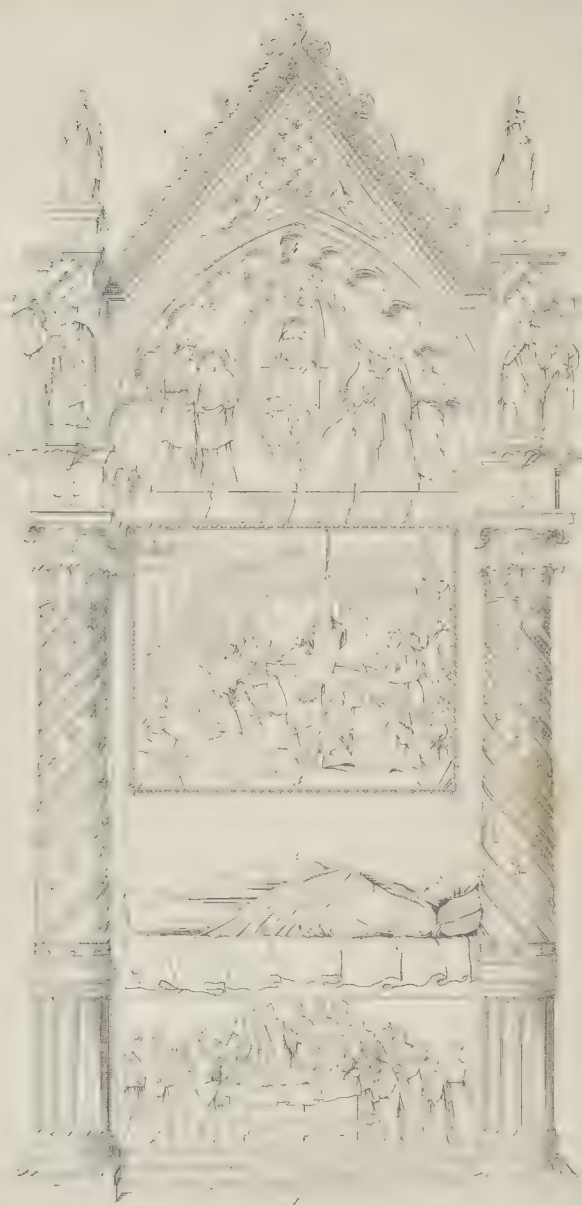
20. St. John the Baptist, statue in wood executed by Donatello for the Baptistery of St. John Lateran. This statue having suffered by time, it was removed to the sacristy of the Basilica, and a copy in bronze, cast by Ponceat the French sculptor, was put in its place at the Baptistery.

21. Statue of St. George in marble, by Donatello, on the north side of the Church of Or San Michele; the bas-relief on the base represents the battle of St. George and the Dragon. This is considered to be one of the finest works of Donatello. (Vasari, *Ibid.*, vol. i., p. 276.)

22. Upper part of a group in bronze on the east side of the Church of Or San Michele, Florence, by Andrea Verrochio, representing the incredulity of St. Thomas; it is one of the most remarkable efforts of this master, who was both painter and sculptor, and had for his pupils both Pietro Perugino and Leonardo da Vinci. He was born in 1432, and died in 1488. (Vasari, *Ibid.*, vol. i., p. 458.)



Manuscript illustrations from the 12th century, showing various scenes and figures.



Architectural drawing of a classical building facade, showing a pediment, columns, and decorative elements.

PLATE XXXIX.

MAUSOLEUM OF CARDINAL PHILIPPE D'ALENÇON IN THE CHURCH OF S^{MA} MARIA IN TRASTEVERE IN ROME.
FIFTEENTH CENTURY

1. Lower part of the Mausoleum erected to the memory of Cardinal Philippe d'Alençon in the Church of S^{MA} Maria in trastevere in Rome, near the sacristy. The bas-relief represents the Virgin, expiring in the midst of the Apostles and their Disciples; underneath is the following inscription:

FRANCORVM GENITVS REGIA DE STIRPE PHILIPPVS
ALENCONIADES HOSTIAE TITVLATVS AB VRBE
ECCLIESIAE CARDO TANTA VIRTUTE RELVXIT
VT SVA SVPPLOICISVSVS CVMVLARENT MARMORA VOTIS
ANNO MILLENO CVM C QVATER ABDE SED I TER
OCCVSVIT QVA LVCE DEI PIA VIRGOQVE MATER

2. Figure of the cardinal represented laying on his tomb; Philippe d'Alençon was of the royal family of France, grandson of Charles, count of Valois and Alençon, and brother of Philippe le Bel: he was first bishop of Beauvais, then archbishop of Rome, and afterwards cardinal and bishop of Ostia; he died in Rome in 1397.

3. Crucifixion of St. Philip the apostle, patron of this cardinal, an oil painting on canvas. On the left in the corner of the picture is the portrait of Philippe d'Alençon, with his name above.

4. Upper part of the mausoleum, with statues to the several virtues of the cardinal. In the centre is a bas-relief in marble of the Virgin ascending to Heaven.

The shield with the arms of France is remarkable from the number of lilies. This monument is supposed to be by Paolo Romano, the sculptor of the equestrian statue of Robert Malatesta, already described at No. 7 of the preceding plate. His name, Magister Paulus, is engraved on the mausoleum of Cardinal Stefaneschi which is close to this one. He probably only assisted his pupil Giovanni Cristoforo in its execution, who, according to Vasari, vol. i., p. 355, worked in the Church of S^{MA} Maria in trastevere.

PLATE XL.

A MAP OF THE WORLD ENGRAVED ON COPPER. FIFTEENTH CENTURY.

1. A map of the world, one-fourth size, engraved on a circular plate of copper, its diameter being twenty-three inches two lines. It gives the whole of the then known world, viz.: Europe, Asia, and Africa. The rivers, seas, figures, and writing are sculpted out of the copper, and filled in with a black composition of silver, copper, lead, and sulphur, called nigellum or niello. The writing is in Latin, in Gothic characters, which it is impossible to render accurately in this small size.

2. Specimen of the Gothic characters on the map, traced from the original.

3. Examples of the abbreviations and double letters used in this writing, traced from the original.

4. Under this and the following numbers are given some sentences of the most historical interest. This one relates to the city of Paris, and runs thus:

*Paris cum pace bonitate et dominio sedet in universitate
Planito et Castileto*

5. Bordeaux:

*Johannes rex Francorum hic captus per principem
Alhale in bello*

6. Bajazet I.:

*Grecia in quo Basat debellavit Christianos mccccxxv
ex quibus multi nobiles Francie decapitati Nicopoli*

7. Tamerlane:

*Tanbulan debuit Jhaser (Bajazet I.) mcccc Cilicia
Panphilia*

8. A part of the map traced from the original, giving a complete idea of the manner in which the trees, rivers, mountains, animals, and men, are indicated. The following is the principal inscription, commencing from the top:—

*Hic habitant Sute seu Tartari pauperes qui filios et
filias et parentes inopia vendunt sicut multi christianos
boves in foris Rusia — Hec prima plaga est deserta
propter paganorum contra christianos —
Danubius amnis Vienna Austria — Italia nitens
pinguis fortis Crebis — Europa tertia pars orbis
terrarum — Tanaps fluvius maximus —
Septem castra christianorum inter silvas paganorum
— Moravia Cit quando pressatur a canibus bibit
aquam per os semente super eos emittit — Hic
transit silva Boemica que se extendit ad paganos —
Rostraor hic pagani adorant ignem — En hoc locu*

&c., &c.

Aburde f g h y k l m n o p q r r s t u v x y z

q b s
q b s

r
r m

m
m s

p
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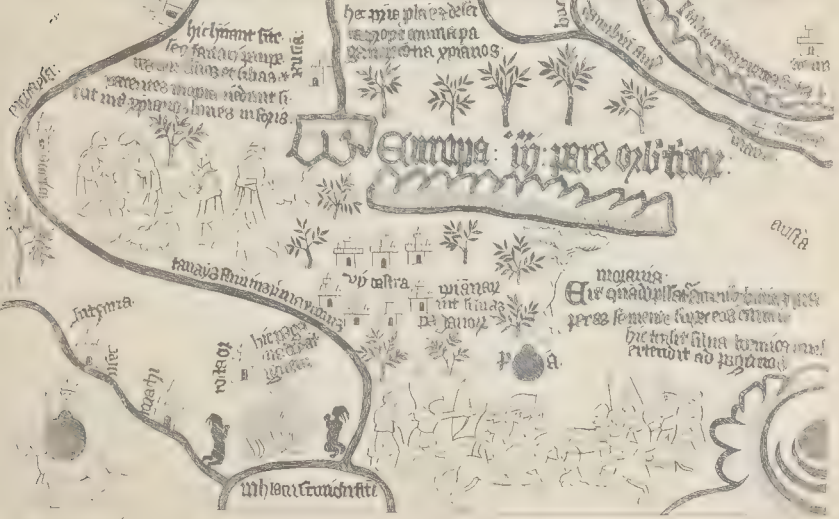
paris figne
m d r e + d i n o
m p l i t e
l e t o
s m d i e r o

t a b o r t h
d a b o t
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v a n u
g a b o
u g m
y

30 h a r o o f n a c f t a y t r e p r
p r a p r o d i e i l e l o

G r e n a m p o l a f a r d e b e l l a i k a n o s i n t t r e p d i
e x g l m u l t n o b l e s f a n e d a p p e s

m i c p l i



h i c l i m a n t f i c
l e p f a d o p a p e
u r a n d i o s e t h a a
e n d r e o m a p a n e d n t f
r a t m e p p i a u l o n e m f e p s

h e m p l a c e d e l i
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g e n e r a p m a n o s

S a d
a m m b i n a u

Europea in pars oblique

f a t m a

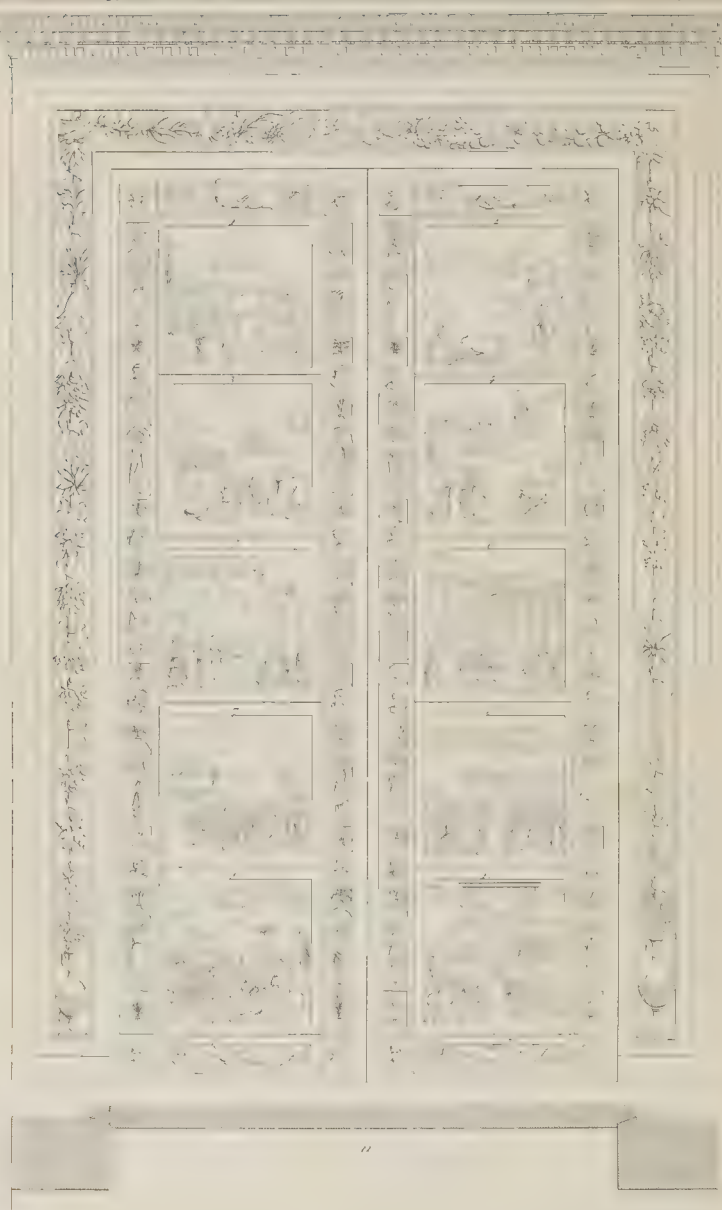
h i c p o
m e d a t
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u p a l t r a
u i a n a u
u r f i n a s
p a j a n o y

m o r a n a
H i c q u a d p l e c t a n t b a n a p a s
p r e s f e n e n d e f a p r e s o m m a
h i c t r a f f i n a t o m i d y m a l
p r a m i t a d p u g a t a

u d l o a t r a n s i t u

Aburde f g h y k l m n o p q r r s t u v x y z



Handwritten text at the bottom of the page, likely a title or description of the plant.

SECOND PERIOD.

PROGRESS OF THE RESTORATION OF SCULPTURE IN THE MIDDLE OF THE FIFTEENTH CENTURY.

PLATE XLI.

PRINCIPAL DOOR OF THE BAPTISTERY OF FLORENCE, EXECUTED IN BRONZE BY LORENZO Ghiberti.
FIFTEENTH CENTURY.

This celebrated door, which is at the entrance of the Baptistery of St. John at Florence, is one of the most beautiful monuments of modern art: it is entirely of bronze gilt. It is divided into ten compartments, containing bas-reliefs, the subjects from the Old Testament. In the niches on the styles are twenty figures of sybils and prophets, and between them are twenty-four busts, amongst which are those of Ghiberti and of his father-in-law Bartoluccio, a celebrated jeweller, who aided him in the execution of this great work. Near to the two busts is this inscription in golden letters:—

LAVRENTII CIONIS DE Ghibertis OPVS MIRA ARTE FABRICATVM

The architrave, also in bronze, is enriched with festoons of flowers and fruit, with birds and animals introduced. According to the ancient register of expenditure this door was commenced in the year 1424, and completed on the 11th of February, 1456. Lorenzo Ghiberti was born in 1378, and consequently was 78 years of age, if indeed he was then alive, which may be doubted, as his will, according to Baldinucci, bears the date of November, 1455. (*Vasari, Vite de' Pittori*; Roma, vol. i., p. 220. Baldinucci, *Notizie de' Professori del disegno*; Turin, vol. i., p. 324. Lumachi, *Memorie storiche dell' antichissima Basilica di S. Gio. Batista di Firenze*; Firenze, 1782, p. 101.)

1. The bas-relief in this panel represents the creation of Adam and of Eve; the eating the forbidden fruit; and the expulsion from Paradise.

2. Cain tilling the ground; offering with Abel a sacrifice

to the Lord; killing his brother; interrogated and cursed by God.

3. Noah leaving the ark with his family; offering a sacrifice; planting the vine; his drunkenness; his cursing Ham; and blessing Shem and Japhet.

4. Three angels appearing to Abraham in the valley of Mamre; the sacrifice of Isaac.

5. Birth of Jacob and Esau; Jacob, assisted by Rebecca, obtains the blessing of his father Isaac, in the absence of his brother Esau.

6. Joseph thrown into the well by his brethren; his being sold to Potiphar; interpreting the dreams of Pharaoh; his recognition of his brethren; giving them a banquet; concealing the golden cup in the sack of Benjamin.

7. Moses receiving the tables of the law on Mount Sinai, while Joshua remains with the rest of the people at the foot of the mountain. This subject is engraved at large No. 1 in the next plate.

8. The waters of Jordan retiring before the passage of the ark; twelve stones taken from the bed of the river are placed in memory of this event; Joshua erecting twelve tents; besieging and taking Jericho. This bas-relief is also engraved on the following plate, No. 3.

9. David conquering Goliath; defeating the Philistines; and returning in triumph.

10. The Queen of Sheba visiting Solomon and offering him rich presents.

11. Plan of the door; the tinted parts are in bronze.

PLATE XLII.

DETAILS OF THE BAS-RELIEFS ON THE DOOR OF THE BAPTISTERY AT FLORENCE. MIRACLES OF
ST. ZENOBIUS, ANOTHER BAS-RELIEF BY LORENZO Ghiberti. FIFTEENTH CENTURY.

1. One of the bas-reliefs on the door of the Baptistery at Florence, given in the preceding plate at No. 7. The subject is Moses on Mount Sinai, receiving the tables of the law from God. Joshua is here prostrate lower down on the mountain, and at its foot are the terrified Israelites anxiously awaiting the return of the legislator.

2. One of the figures of the preceding bas-relief drawn to a larger size.

3. A bas-relief of the same door, given in the preceding plate at No. 8. The subject is the Ark of the Covenant carried by the Levites, stopping in the middle of the River Jordan; Joshua, followed by the Israelites, traversing the river; twelve men, chosen from the twelve tribes, each taking a stone from the bed of the river, with which to erect a monument commemorative of this miraculous passage. Beyond are seen the

twelve tents set up by order of Joshua; and in the back-ground, the holy ark making the tour of the walls of Jericho.

4. One of the figures of the preceding bas-relief, No. 3, drawn to a larger size, representing the twelve Israelites carrying the stones of the river Jordan.

5. Large bas-relief in bronze, executed by Lorenzo Ghiberti, on one of the sides of the reliquary of St. Zenobius, bishop of Florence, in the Church of S^{ta} Maria del fiore in the Chapel of the Holy Sacrament. It represents one of the chief miracles of this saint: a child, who was entrusted to him by a French lady whilst she was performing a pilgrimage, died, and was brought to life by him in the presence of the mother and the inhabitants of the town. (Vasari, *Vite de' Pittori*; Roma, tom. i., p. 219. Richa, *Notizie istoriche delle chiese Fiorentine*, tom. vi., pp. 167, 204, and p. 304 of the plates.)

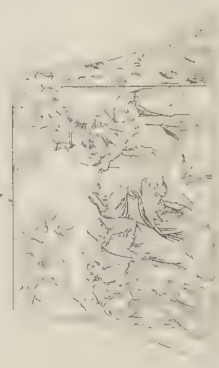
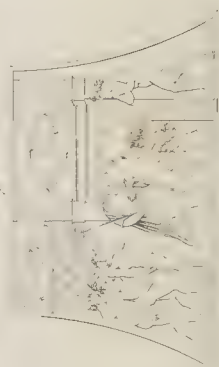
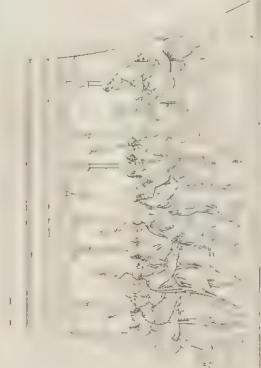
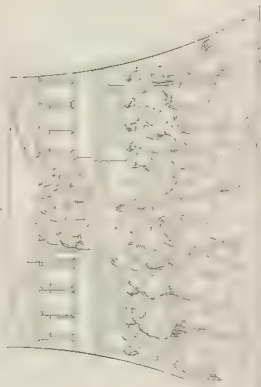
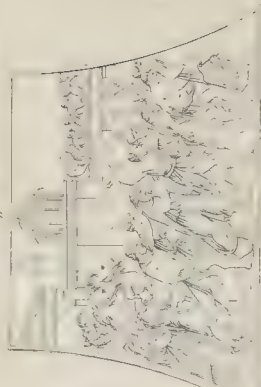
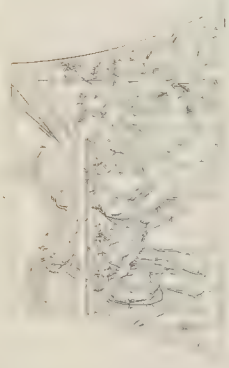
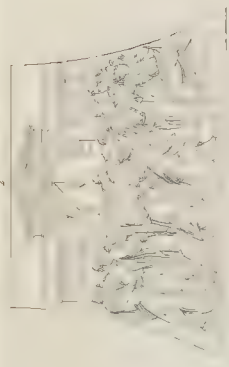
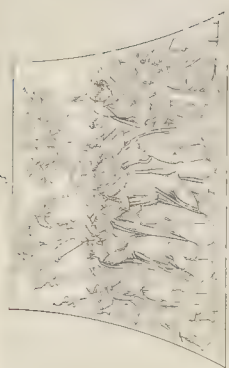


PLATE XLIII.

ENGRAVINGS IN INCAVO ON A BOX OF ROCK CRYSTAL BY VALERIO BELLI OF VICENZA.

SIXTEENTH CENTURY

1. Christ's entry into Jerusalem.
2. Christ washing the feet of the Apostles.
3. The betrayal of Christ in the Garden of Olives.
4. Christ brought before Pilate.
5. Christ led into the prætorium, and mocked before the people.
6. Christ bearing his cross.
7. The entombment of Christ.
8. His descent into hell.
9. His reappearance to his Apostles, and the incredulity of Thomas.

These different subjects, illustrating the Passion of Christ,

given in the size of the originals, were engraved by Valerio Belli of Vicenza in incavo on crystal on the exterior of a little jewel case which was presented in 1543 to Francis I., king of France, by Pope Clement VII., on the occasion of his conducting his niece, Catherine of Medicis, to Marseilles, to be married to the Duke of Orleans, second son of Francis I., and afterwards Henry II.

Valerio Belli was a celebrated gem engraver. He died in 1546.

This case is now in the gallery of Florence. (Vasari, *Vite de' Pittori*, vol. ii., p. 404. Pelli, *Saggio istorico della real Galleria di Firenze*, 2 vols.; Firenze, 1779, vol. i., p. 246, and vol. ii., p. 294.)

PLATE XLIV.

MEDALLIONS IN WOOD AND BRONZE. FIFTEENTH AND SIXTEENTH CENTURIES

1. Medallion in cedar wood, of modern Greek sculpture, probably by a monk of Mount Athos. On one side is Christ surrounded by the Apostles, and on the reverse the Virgin with the Prophets. Over Christ is inscribed:

ΙΗΣΟΥΣ ΧΡΙΣΤΟΣ Ο ΠΑΝΤΟΚΡΑΤΟΡΑ

Jesus Christ Omnipotent; and over the Virgin:

ΜΗΤΗΡ ΚΥΡΙΟΥ ΚΑΙ ΠΑΡΘΕΝΟ

Mother of the Lord and Virgin.

2. Medallion in bronze, representing a council held by Paul V., Pietro Barbo, the Venetian, elected 1464, died 1471. In the lower part are the arms of this Pontiff, and on the margin is this inscription:

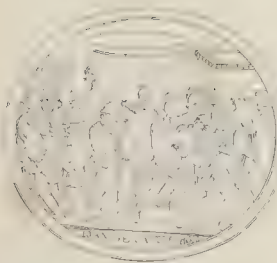
SACRUM PUBLICUM APOSTOLICUM CONSISTORIUM PAULUS VENETUS
PAPA II

On the reverse is represented Christ in his glory at the moment of the last judgment, with this inscription on the margin:

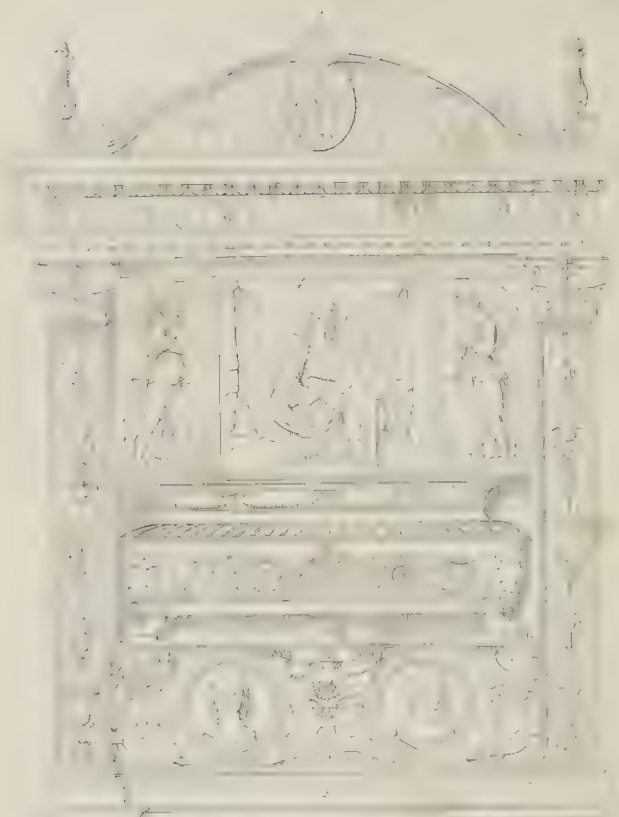
JUSTUS ES DOMINE ET RECTUM JUDICIUM TUUM
MISERERE NOSTRI DOMINE MISERERE NOSTRI

This medallion was accidentally found about twenty years ago in the excavations that were made for the repairs of the foundation of the Palace of Venice in Rome. It is given here in the size of the original, and is possibly by Paolo Giordano, who is supposed to have executed the portrait of Pope Paul II. on a sardonyx which is in the gallery at Florence. (Pelli, *Saggio storico della real galleria de Firenze*, vol. ii., p. 11. Giulianelli, *Memorie degli intagliatori Moderni*; Livorno, 1753, p. 126.)

3. Medallion of an oval form in bronze; on one side is represented the rape of the Sabines, and on the other a lion hunt in the circus or amphitheatre. Under each of these subjects is the name of the artist, Joannes di Castro Bononiensi; the celebrated Giovanni Bernardi da Castel Bolognese, one of the most clever gem and medallion engravers of this period, the commencement of the sixteenth century. He died in 1555 at sixty years of age. This medallion was executed for Cardinal Hippolito di Medicis. (Vasari, *Vite de' Pittori*; Roma, vol. ii., p. 400.)



1. The first in time and in place is



DEO MAX SACR
ANTONIO ET MICHAELI LONGII FRATRI NOB
FLORENTINI HORVLLVS ADSPICE PORTES IN
QVIBVS LONGI ANNO FIDELITATIS SVPTILES
REQUIETIS VIVI SIB POST Q POS
ET DE SED M TAVIT ANNI IVTOR MEMORIAM
PER CONFRATRES ET MARIAE
GRATIAS ET CONSOL HABEND COERANERE
MICHAEL EXCOGITAVIT ANAG XXV ALTER
QVAMVIS NATV MAIOR ANXI CIVIS PRIMAE
ERANT ADSENSVS EST

Antoni Longi et Michaeli Longii Fratrum Monumentum

PLATE XLV.

MAUSOLEUM OF THE FAMILY OF BONSI AT SAN GREGORIO MAGNO ON MOUNT CELIO AT ROME.
SIXTEENTH CENTURY.

1. Plinth, or lower part of the Mausoleum, on the sides of which are the coats of arms, and in the middle is the inscription to the memory of the two brothers Bongi, whose remains were placed here together.

2. The base on which the sarcophagus rests, decorated with dolphins and cornucopia, and two busts of the brothers Antonio and Michele Bongi.

3. Sarcophagus which contains the bodies, decorated with masks and foliage.

4. Bas-relief of the Virgin and Child, and two angels praying.

5. Top of the Mausoleum, in the middle of which are the lilies, the arms of the city of Florence. The pilasters and capitals supporting the entablature are decorated with arabesques. It appears to have been erected at the commencement of the sixteenth century, and is in the outer portico of the Church of San Gregorio Magno on Monte Celio in Rome.

THIRD PERIOD.

THE COMPLETE RESTORATION OF SCULPTURE IN THE SIXTEENTH CENTURY.

PLATE XLVI.

DESIGN OF MICHAEL ANGELO FOR THE MAUSOLEUM OF POPE JULIUS II, IN THE CHURCH OF SAN PIETRO IN
VINCOLI, AT ROME. SIXTEENTH CENTURY.

This monument, according to the original idea of Michael Angelo, was to have been quadrangular in its form, and isolated; each of the sides would have been similar in general design to that represented in this plate; but the death of Julius II. interrupted its completion, and subsequently many attempts were made to alter it, the account of which is given in the lives of Michael Angelo by Vasari and Condivi; it was reduced to one façade, as it is now seen, placed at the end of the transept of the Basilica of S. Pietro in vincoli; the monument as executed differs materially from this design, its principal ornament is the celebrated statue of Moses engraved in No. 2 of the following plate. (Vasari, *Vite de' Pittori*; Roma, vol. iii., p. 21. Condivi, *Vita di Michelagnolo Buonaroti*; Firenze, 1746, pp. 18 and 70.)

1. Figures of men bound as prisoners, to represent, according to Vasari and Condivi, the arts and talents chained, and, as it

were, reduced to a state of inaction by the death of the pontiff, who, during his life, had so favoured them.

2. Niches, with statues of victory, who are treading under their feet figures representing the provinces which had submitted to his dominion.

3. Groups on the corners of the upper part of the mausoleum, each composed of two figures representing one of the virtues and a prophet. The statue of Moses, in the next plate at No. 2, was intended to form a part of one of these groups.

4. Sarcophagus of Pope Julius II.; it occupies the middle of the upper part of the monument, ending in a pyramid, with a figure of an angel holding a globe. This engraving is traced from the original drawing, which formerly belonged to Marietti, and came into the collection of Agincourt. The letter M seen on the bottom of the plate is the initial of Marietti, which he placed on all the drawings of his valuable collection.

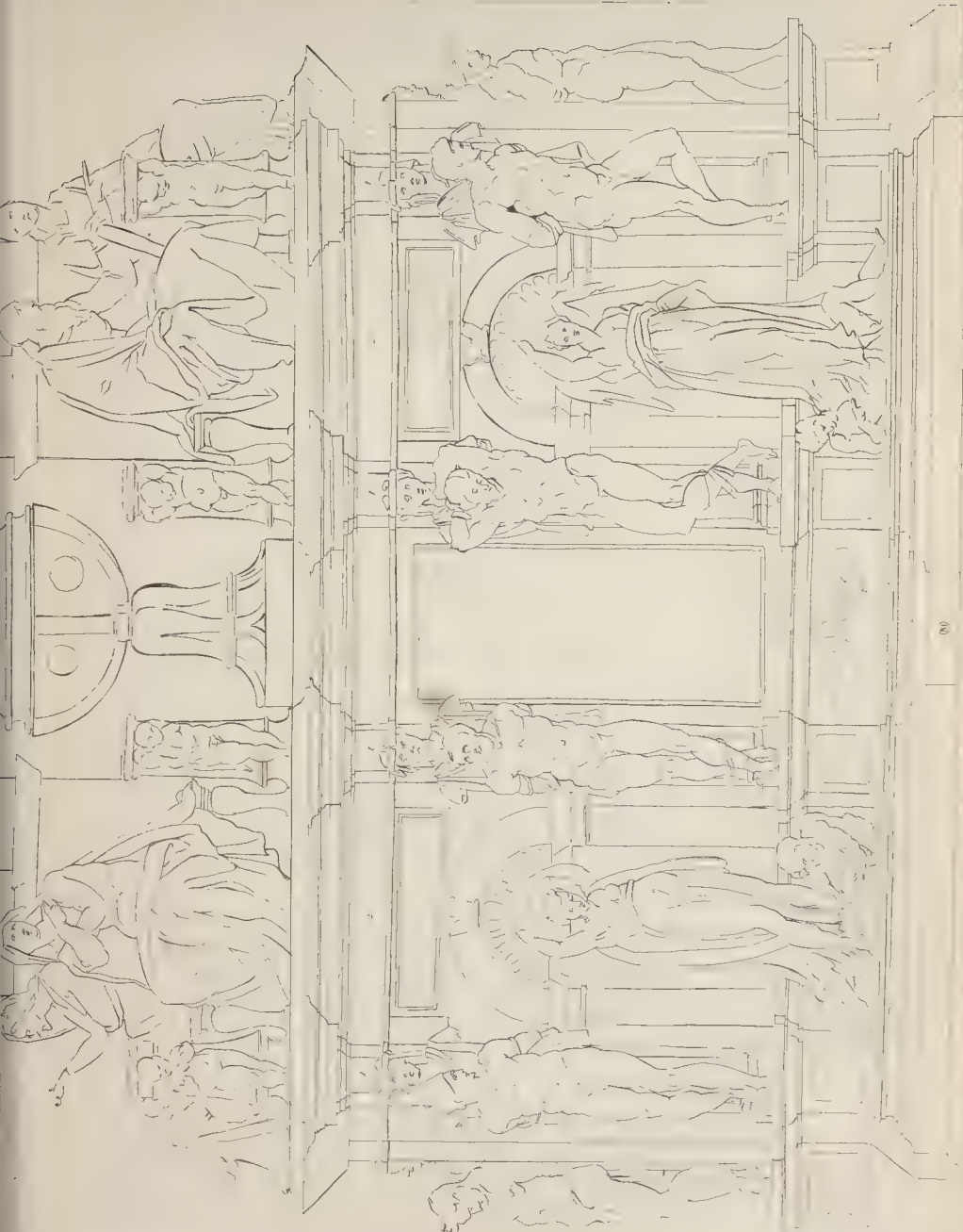


Fig. 1. *Interior of the Temple of Apollo at Delphi, as it was in the time of Pausanias.*



PLATE XLVII.

OTHER WORKS OF SCULPTURE BY MICHAEL ANGELO BUONAROTI. SIXTEENTH CENTURY.

1. The drunken Bacchus, accompanied by a young Satyr, group ten palms high. It is one of the earliest works of Michael Angelo, executed in marble for Giacomo Galli, a Roman nobleman, in whose house near the Palace S. Giorgio in Rome it remained for a long period, but was afterwards brought to the gallery at Florence by Cardinal Ferdinando di Medici, where it still is preserved. (Vasari, *Vite de' Pittori*, vol. iii., p. 200. Museo Fiorentino, vol. iii., pl. li., lii., and liii., p. 55.)

2. Moses seated, and leaning upon the tables of the law; a statue larger than life of the Mausoleum of Pope Julius II., in the Church of S. Pietro in vincoli in Rome. It is now placed at the foot of the monument, but was originally intended for the upper part, it was designed for one of the eight groups of virtues and prophets, which Michael Angelo intended to have placed at the corners over the entablature, as they are shown in No. 3 of the preceding plate. This is considered to be the triumph of Michael Angelo's genius in Sculpture. (Vasari, *Ibid*, tom. iii., p. 213. Domenico de' Rossi, *Raccolta di statue antiche e moderne*; Roma, 1704, pl. 154.)

3. Statue by Michael Angelo larger than life, intended for the lower part of the Monument of Julius II., as seen in the sketch of the whole in the preceding plate; it now forms, with the three others also designed for the same monument, the decoration of the grotto at the entrance of the gardens Boboli in Florence. (Cinelli, *Bellezze di Firenze*; Firenze, 1677, p. 138.) In the large hall of the old palace at Florence is one of the figures of Victory destined for the same monument, with a prisoner at her feet. In France are two other statues, also intended for this monument, of slaves or prisoners. These were given by Michael Angelo to Roberto Strozzi, and by him to the Constable Anne de Montmorency, who placed them in the Castle at Ecouen; they were removed from thence to the Chateau of Richelieu in Poitou, and were afterwards placed in the Royal Collection at Paris. (Vasari, *Ibid*, vol. iii., pp. 212, 213. Condivi, *Vita di Michelagnolo Buonaroti*, pp. 55, 71.)

4. Julian di Medici, duke of Nemours, youngest son of Lorenzo the Magnificent, and brother of Leo X.; he was born in 1478, and died in 1516. This prince, under whose features Michael Angelo wished to represent Vigilance, is sitting in military dress, holding the staff of command, as general of the forces of the Roman Church. This statue, which is of the size of life, is on the mausoleum which Clement VII. erected to this prince in the new sacristy of the Church of S. Lorenzo at Florence, the plans and elevations of which are given in pl. lix. of the Architectural portion of this work; under this statue of Julian, are the figures of Day and Night, which are very celebrated works of Michael Angelo. (Vasari, *Ibid*, vol. iii., pp. 236 and 240. Cinelli, *Ibid*, p. 528.)

5. The Virgin holding the dead Christ on her knees, a group in marble by Michael Angelo; it was executed for Cardinal Jean de la Grolaye de Villiers, called Cardinal de St. Denis, as he was abbot of St. Denis; it was first placed on the altar of the Chapel of S^{te} Petronilla, in the old Church of St. Peter, it was then removed to the new Church, and in 1749 it was placed in the first chapel on the right on entering, which since this time has been called della Pietà. Michael Angelo was about twenty-four or twenty-five years old at the time he executed this group; it is the only one on which he inscribed his name. (Vasari, *Ibid*, vol. iii., p. 201. Condivi, *Ibid*, pp. 14 and 69. Torrigio, *Sacre Grotte Vaticane*, pp. 145 and 531.)

6. Lorenzo di Medici, duke of Urbino, nephew of Leo X., and father of Catherine di Medici. He was born in 1492, and died in 1519. He is represented in this statue as in deep thought; it is called "il Pensoso." This monument is placed in the new sacristy of the Church of S. Lorenzo, opposite to that of Julian, described at No. 4. On the sarcophagus are the figures of Morning and Evening, which are given at No. 7. (Vasari, *Ibid*, vol. iii., pp. 236 and 240. Cinelli, *Ibid*, p. 534.)

7. Morning and Evening, figures in marble, larger than life, by Michael Angelo, on the monument of Lorenzo di Medici, duke of Urbino.

PLATE XLVIII.

A GENERAL REVIEW OF THE HISTORY OF SCULPTURE BY MEANS OF COINS AND ENGRAVED STONES.

COINS

1. Augustus; the historical succession, and the care taken by this prince to employ the best Greek artists, entitle his resemblance to the first place on this plate; first century.

2. Nero; through the lines of beauty which distinguish his countenance during his youth, the artist has allowed the ferocity of his character to appear; first century.

3. Titus; the character of this prince, so opposed to that of his predecessor, is here equally traceable in the style of the work; first century.

4. Adrian; the arts which he loved and favoured, served him in the engraving of his medals, which have all grandeur and majesty. The execution is flatter than that of the preceding; second century.

5. Marcus Aurelius; art was sustained under the Antonines, and honoured itself in the resemblance of this most virtuous prince; second century.

6. Caracalla; his sinister expression announces his suspicion and cruelty; third century.

7. Agrippina, the mother of Nero; first century. This coin, of a larger size, shows in every respect the perfection of the best period of art. The character of the head is worthy of the grand-daughter of Augustus, the daughter of Agrippina, and wife of Germanicus. On the reverse is a Carpentum, a kind of open chariot drawn by two mules. The sides of the carriage are ornamented with bas-reliefs; the figures, although their size is so minute, are expressed with perfect truth. The inscription on the margin is

MEMORIAE AGRIPPINAE

It appears to be the first homage of this kind which was paid to a lady by the Roman senate and people. This medal was in Agincourt's collection; it was found in the Pontine marshes, and it is very remarkable for its perfect state of preservation.

8. Domitia, wife of the Emperor Domitian; her beauty, which has been so discreditably famous, is very evident on the coin; first century. (From the collection of the Abbé Bondacca.)

9. Crispina, wife of Commodus, endowed by nature with the same advantages, equally abused them, and was more cruelly punished.

10. Address of Nero to his soldiers; first century. (*Æneas Vicius*, *Primorum XII.*, *Cesarum imagines*.)

11. Reverse of a coin of Galba, with this inscription:—

SENATVS POPVLVSQVE ROMANVS OB CIVES SERVATOS

12. Reverse of a coin of Domitian, from the collection of the Abbé Bondacca, first century, on which is a figure of Pallas, emblem of the qualities necessary for an emperor; perhaps, also, this figure is allusive to the literary works, to which Domitian applied himself in his Albanum.

13. Gallienus, son and successor of Valerian; third century.

14. Probus; third century. (Tanini, *Supplementum ad Bandurii numismata imperatorum Romanorum*; Rome, 1791, pl. iii., p. 171.)

15. Reverse of the preceding coin. The military talents and virtues of Probus, which he devoted to sustain the empire, gives him rank, notwithstanding the shortness of his reign, among the best of the emperors, and his zeal in the restoration of the school of learning and the arts, render him worthy of the monument consecrated to their protector. The reverse of this medal represents Calliope, the first of the muses, extolling with the lyre the virtues of this prince. Although it is certain that the fine arts in general received in the time of Gallien a first and great check, the causes of which are perfectly established by history, we still find some medals of this prince and of Probus, the execution of which are less defective and recall the better times. These medals are probably due to some of those engravers that Gallien charged with the restoration of several of the medals of his predecessors, a labour which at the same time furnished the opportunity of studying these fine models, and the means of approaching them. (Tanini, *Ibid*, p. 68, note v.; p. 177, note i.)

16. The Empress Helena, mother of Constantine; third and fourth century. Compared with the beautiful heads of the empresses of the first century this is very inferior, and the coins of this empress, as well as those of her son Constantine, announce the decline of art now nearly consummated.

17. Julianus, devoted entirely to the study of philosophy, did nothing for the arts; fourth century.

18. Eudosa, daughter of Theodosius the younger, and wife of Valentinian; third and fourth centuries.

19. Reverse of this coin, with the inscription:—

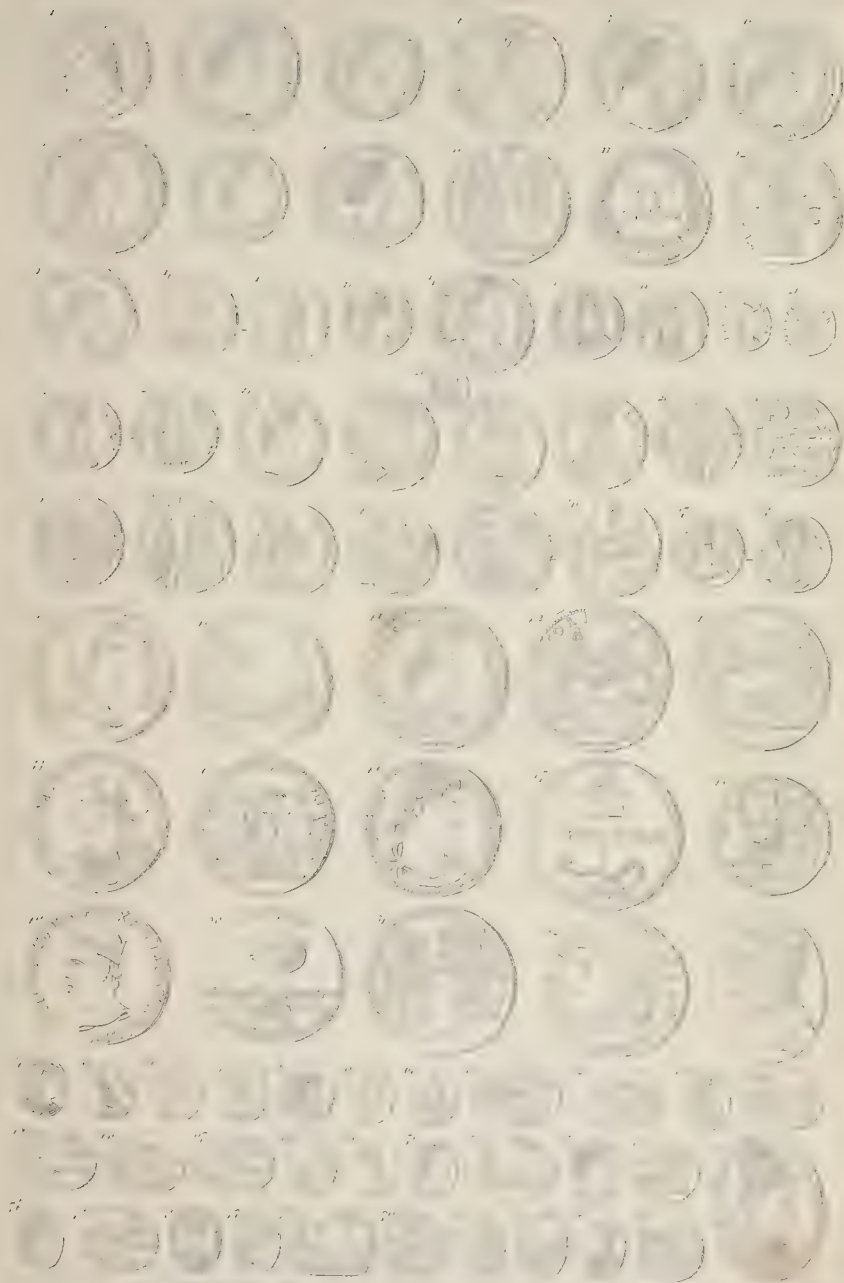
SALVS REIPUBLICAE

A single glance at the medal of this princess, celebrated for her great qualities, her errors, and misfortunes, the simple aspect of the ornaments of her head and bust, and on the reverse the disposition of the seated figure, sufficiently indicate the prodigious alteration which costume then underwent, and to which art was forced to submit.

20. Theodoric, king of the Goths; fifth and sixth centuries. Probably, from the respect felt by this prince for Rome, he caused the head of this city to be engraved on the reverse of his medals, and, on the other side, the name of the city in a wreath of laurel.

21. Athalaric, grandson of Theodoric; sixth century. This medal, from Agincourt's collection, has the figure of an armed warrior with the name of Athalaric; it serves, as well as the preceding, to show how, in spite of the efforts made by Theodoric for the revival of art in the West, that it was no less unfortunate than in the East, where we now follow it.

22. Arcadius, son of Theodosius the Great, first Emperor of the East; fourth century. This head is laden with an excess of ornaments, introduced by the luxury of those times.



Die 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48.

IN ARCHIVUM QUARTA ABUS MAISTAS

Plat. 27

23. Reverse of the preceding medal, showing the figure of a warrior placing his foot on a prostrate enemy, with this inscription:—

VIRTUS EXERCITI

neither the form of the head nor the movements of the figures have any of the grandeur of the ancient models, and the want of correctness in the drawing or feeling for art at this period, foretold the barbarous state to which art soon arrived.

24. The Emperor Zeno, and Leo II., called the young; fifth century. This coin deserves attention only from its size, very uncommon at the time of the decline, and from the name of the city of Rome being on the reverse, the conquest of which city was made easy to Theodoric by the then unworthy possessor of the throne, Zeno. (Tanini, *Ibid*, pl. ix., p. 375.)

25. Emperor Mauricius; this prince by his virtues was worthy of a better fate; sixth century.

26. Reverse of a medal of this period; become poor, the reverses frequently only contained the date, with the monogram of the emperor or issuer of the coin.

27. Emperor Heraclius; seventh century. As the city had become Christian from the time of Constantine, the head of the emperor is adorned with a cross, and other emblems of Christianity.

28. Leo III., called Isaurius; eighth century. This prince proscribed the reverence felt for images; art wandered still further from its principles in this portrait.

29. Theophilus, son and successor to Michael II.; ninth century. The emblems of religion are ill-placed in the hands of a prince who so persecuted it.

30. Reverse of the preceding medal. Barbarism on this reverse extends even to the inscription, the letters of which are half Greek and half Latin, and deformed.

31. Leo VI., surnamed the Wise, with his brother and successor Alexander; ninth century.

32. Constantine Porphyrogenetes, son of Leo the Wise, with his mother Zoe; tenth century. Notwithstanding that both these Emperors were lovers and protectors of the arts and sciences, the art of engraving medals was at its deepest degradation in the ninth and tenth centuries, if we may judge by the specimen before us. The sitting figure in the coin No. 31 is represented standing in No. 32; the form is hardly human on either the one or the other, and the drapery appears rather to be of wood than hanging in folds. The style of these coins is very similar to the inlaid work on the door of St. Paul outside the walls of Rome, given on pl. xiii.—xx. This state lasted for nearly the three following centuries. With regard to the composition of the reverses, they generally represent sacred subjects, after the time of the Emperor John Zimisces, who puts the head of Jesus Christ in place of his own in the tenth century. A long while before this Justinian II. had the head of Christ put on the reverse of his coins, a very opposite emblem to the character of this monster of cruelty.

33. Constantine Ducas, successor of Isaac Comnenus; eleventh century.

34. Reverse of the preceding coin, with the head of St. George armed with sword and shield. (Banduri, *Numismata imperatorum Romanorum*, etc.; Paris, 1718, vol. ii., p. 748.)

35. John Comnenus, son of Alexis; twelfth century. This

prince is represented standing near a seated statue of the Virgin, with outstretched arms in the act of blessing.

36. Reverse of the preceding. On this we also find the Virgin sitting, addressing three persons, who have short dresses and cowls; John Comnenus, convinced that the success of his arms was in consequence of the protection of the Virgin, had her image, like some of his predecessors, carried in his triumphs in a car drawn by four white horses. (Banduri, *Ibid*, vol. ii., pp. 755 and 756.)

Isaac Comnenus, a branch of this celebrated family, was represented on his coins with a sword, to which he owed his elevation to the empire. (Banduri, *Ibid*, vol. ii., p. 747. Tanini, *Supplément à Banduri*, pl. x., p. 429.)

37. Theodore Comnenus II.; thirteenth century. (Tanini, *Ibid*, pl. xi., p. 437.)

38. Reverse of the preceding coin; on this, as well as on the coin of Justinian II., we see the head of the Redeemer, with the following inscription:—

ΗΘΥΣ ΧΡΙΣΤΟΣ ΕΜΜΑΝΟΘΑ.

MEDALLIONS

39. Faustina the elder, wife of Antoninus Pius; second century. This head is grand, large, and in a manner worthy the best period of art.

40. Mars and Rhea Sylvia; this reverse has the same merit as the head, the three figures of which it is formed are beautifully grouped at the foot of the celebrated *ruminating fig-tree*, and the expression of the figure personifying the Tiber, trusting in whose faith Sylvia sleeps, indicates the action meditated by Mars. This beautiful, but hitherto unknown, medal is drawn in the size of the original, and belonged, as well as Nos. 6, 8, and 12, to Sig. Giov. Battista Bondaccs, a Roman advocate.

41. Gordianus Pius; medallion of the third century. (Buonarrotti, *Osservazioni storiche sopra alcuni medaglioni antichi*, &c.; Roma, 1698, pl. xiv., p. 257.)

42. Reverse of the preceding medal; this coin is of the third century, and still retains some merit in the composition, but the medallion of Diocletian, at Nos. 44 and 45, though a work at the end of the same century, is of very inferior execution.

43. Reverse of a Roman medallion, representing Romulus and Remus sucking the wolf. (Tanini, *Supplément à Banduri*, pl. v., p. 279.)

44. Head of Diocletian; medallion of the end of the third century. (Buonarrotti, *Ibid*, pl. xxx., p. 374.)

45. Reverse of this medallion.

46. Constantine the Great; medallion of the fourth century. It will be seen by this head how much art was declining at this period. (Buonarrotti, *Ibid*, pl. xxxiii.)

47. Reverse of this medallion. (Roma sotterranea, vol. ii., p. 705.) On it are represented the religious emblems which give to this epoch its distinctive character, and which are found in almost all works of art of this time. The inscription, "Spes publica," the monogram of Christ, over the banner of the cross placed on the body of the serpent, express all that the universe then hoped from the conversion of the emperor to the Christian religion. We may observe, nevertheless, that notwithstanding the general decline of art in

Greece and Italy, these works which were produced in the East and at Constantinople, more than those in Rome, from time to time, show a slight trace of ancient art, the influence of which we recognise in the revival of art in the thirteenth and fourteenth centuries; the medallions No. 43 and 44 furnish a proof.

48. Reverse of another medallion of Constantine. (Tapini, *Supplément à Banduri*, pl. iv., p. 277.) On it is the symbolic figure of the city of Constantinople, majestically seated, with her foot on the prow of a vessel, in her hand the cornucopia of plenty, and the palm, emblem of victory, placed near her, crowning her: in opposition to this is the reverse of the Roman medallion, No. 43, which represents the fabulous origin of its founders, the composition of which is much less happy. Thus degraded in all its branches, the art of engraving was for a long period rarely employed for medallions.

49. There is only one example of a medallion of a later period; it appears at the commencement of the fourteenth century, and is here introduced without attaching more value or authority to it than what the obscurity which surrounds it permits. This medallion, which accidentally fell into my hands, is of a yellow metal, and appears rather to have been cast than struck. On the one side is a head crowned, which, like that of the statue of the capitol, representing Charles I. of Anjou, king of Naples, and given in pl. xxx., No. 1, appears to resemble it in its features, above all, by the unformed character of the drawing; and around it is engraved the legend, in barbarous Latin:—

CARLUS BORBON DUX ANGIO REX NEAPOLIS MCCCXX

The reverse presents a kind of fleurs-de-lis, five in number, badly disposed and rendered. It is only in the fifteenth century that we commence to see medallions engraved with some merit: the first it is believed commenced in the time of Pope Martin V., who reigned from 1417 to 1431; they are the work of that Victor Pisano, called Pisanello of Verona, painter, sculptor, and engraver, who flourished towards the middle of the fifteenth century, and executed portraits in medallions of the most celebrated persons of his age. Of this number is that of Leonello d'Este, engraved in the next.

50. Leonello, margrave of Este, duke of Ferrara, Reggio, and Modena, by Victor Pisano. This prince, distinguished by his talents, his taste, and the benefits which he showered upon the arts and letters, honoured with his friendship the celebrated Florentine architect Leo Baptista Alberti, who dedicated to him his philosophical works. (Pompilio Pozzetti, *L. B. Alberti laudatus*, &c.; Florentie, 1789, p. 19, in *memorie e documenti*.) The singular reverse of this medallion bears the date 1444, and the name of Pisano, with the title of painter, which he delighted to place upon his engraved works, while upon those of painting, he affected to place that of sculptor. The work of this medallion, which comes from the Museum Mazzuchellianum, pl. xii., No. 1, shows hardness; the posture of the figure is stiff, but the drawing is not wanting in truth. It was by the study of this fundamental part of art that, in the following century, Alexander Cesari, called il Greco, carried the engraving of medals to the highest degree of perfection; an attentive examination of ancient medals purified his taste, of which he has

given a convincing proof in the medallion engraved under the next number.

51. Reverse of a medallion of Pope Paul III., by Alessandro Cesari, called il Greco; on it is represented Alexander the Great doing homage to the high priest in the temple of Jerusalem. This allegorical composition is so beautiful and is so excellently well executed, that Michael Angelo when he saw it said, that art could not be carried further, it could in future only retrograde; an opinion emanating from so high an authority at that period, appears even now without exception. (Vasari, *Vite de' Pittori*; Roma, vol. ii., p. 406. Bonanni, *Numismata Pontificum Romanorum*, vol. i., p. 199, No. 33, and p. 231. Mariette, *Traité des pierres gravées*, vol. i., p. 128.)

52. Portrait of Francesco Petrarca, from the medallion in the Mazzuchellianum Museum, and published by Mazzuchelli, vol. i., pl. viii.

53. Lorenzo di Medici, called the Magnificent and Father of the Muses, engraved on a chalcidony-onyx, by Domenico, called de' Camel, one of the best engravers of that time: it is in the Museum at Florence. This prince was a great lover of engraved gems, and had his name placed on the stones commanded to be engraved by him, and even of antiques, of which he made a considerable collection—another point of resemblance between him and Julius Cæsar. His portrait is given here, although it is not, as those which precede it, engraved in bronze, but on a gem—a kind of engraving of which a chronological succession is shown in the subsequent numbers.

ENGRAVED GEMS

54. Head of Isis; cameo. (Winklemann, *Description du Cabinet de Stosch*, classe ii., No. 37. *Descrizioni di gemme antiche* di Federico Dolce; Roma, 1792, No. 1.)

55. An Egyptian sparrow-hawk, from an impression from an agate-onyx in the Stosch collection. (Stosch, *Ibid*, classe i., No. 24. Dolce, *Ibid*, No. 2.)

56. Tydeus, one of the seven Greek heroes of the expedition against Thebes, engraved on a scarabeus of cornaline; it has the inscription ΤΥΤΕ. (Stosch, *Ibid*, classe iii., No. 174. Dolce, *Ibid*, No. 174. Winklemann, *Monumenti inediti*, pl. xvi., p. 141.)

57. Diana at the chase, with a stag, from an antique in paste in the Stosch cabinet. (Stosch, *Ibid*, classe ii., No. 287. Dolce, *Ibid*, No. 28.)

58. Head of Jupiter, on a sardonyx in the cabinet at Paris; *Parvusque videri sentiri que ingens*; this head expresses all that can be desired in the aspect of the sovereign of gods and men—goodness, serenity, majesty; the execution is admirable. (Dolce, *Ibid*, xv. Mariette, *Traité des pierres gravées*, vol. ii., part ii., No. 2.)

59. Mercury, on a cornaline.

60. Venus and Cupid, very deeply engraved on sardonyx.

61. Battle of Achilles and the two Amazons who fought for Troy; a deeply cut sardonyx in the Museum at Florence. (Museum Florentinum; Florentie, 1792, vol. ii., pl. xxxii., p. 77.)

62. Theseus raising a woman whom he has wounded; a gem in the Museum Farnese. (Winklemann, *Monumenti inediti*, No. 97, p. 131.)

63. Achilles weeping over the death of Patroclus. (Winklemann, *Ibid*, No. 129, p. 170.)

PLATE XLVIII.—(CONTINUED.)

64. Achilles fighting in his chariot; antique gem in the Museum at Florence. (Museum Florentinum, vol. ii., pl. xxvi., p. 62.) Homer, wishing to paint the brilliant courage of Achilles, says that he caused his chariot-driver to be placed behind him that nothing might interrupt the play of his weapon; this thought is happily rendered in the gem, where Achilles, Automedon, the coursers, and the chariot, form an ensemble so perfectly united that the eye recognises but one group flying to victory.

65. The rape of Europa; sardonyx antique gem in the Museum at Florence. (Ibid, vol. i., pl. lvii., p. 110.)

66. Group of a Triton and a Nereid, on an amethyst. (Ibid, vol. ii., p. xlv., p. 96. Dolce, Ibid, No. 23.)

67. A female Centaur suckling her son. Lucian has described a picture of Zeuxis representing the same subject, but more extensive, and of which this is only a portion. (Winckelmann, Monumenti inediti, pl. lxxx., p. 107.)

68. A boy taking out a thorn from the foot of a shepherd; deeply cut onyx in the Cabinet of Crozat; this pastoral subject is beautifully treated in this gem. (Gravelle, Recueil de pierres gravées antiques; Paris, 1732 and 1737, 2 vols. 4to., pl. lxxxiv.)

69. The vestal Tuccia, accused of having broken her vow of chastity, proves her innocence by drawing water in a sieve and carrying it from the Tiber to the Temple of Vesta. (Gravelle, Ibid, pl. lxxxviii.)

70. Head of Julius Cæsar on a cornaline; in the Strozzi Museum.

71. Romulus and Remus suckled by a wolf; onyx in the Museum of Florence. (Museum Florentinum, vol. ii., pl. liv.) This subject was frequently treated by the Greek artists to gratify their Roman masters.

72. Head of Plotina, wife of the Emperor Trajan, on an agate. (Buonarrotti, Ibid, p. 24.)

73. Jupiter, or an emperor offering sacrifice, and crowned by Victory. (Gorlaeus, Dactyliotheca, No. 170, p. 25.)

74. Head of Claudius II., called Gothicus, successor of Gallienus, on a lapis lazuli. (Dolce, Ibid, No. 177.)

75. Boar hunt of the Emperor Constantius, on a sapphire in the Rinuccini Museum at Florence.

76. Head of Alaric, king of the Goths, on a cornaline. (Dolce, Ibid, No. 179.)

77. Head of Richilda, wife of the Emperor Charles the Bald.

78. Jonas and the whale; on an emerald.

79. Head of the Virgin on a jasper, engraved towards the end of the eleventh century, in the time of the Emperor Nicephorus Botoniates, as shown by the following inscription which surrounds it:—

ΘΕΟΤΟΚΕ ΒΟΗΘΕΙ ΝΙΚΗ ΦΟΡΩ ΦΙΛΟΚΡΙΣΤΩ ΔΕΣΠΟΤΗ
ΤΩ ΒΟΤΟΝΙΑΘ

80. Bust of St. Basilus; cameo of two colours, a work of modern Greek style.

81. Portrait of the celebrated preacher Savonarole, engraved on a very large and beautiful cornaline, in the Museum at Florence, by Giovanni de' Cornalini, one of the most skilful engravers of precious stones, at the re-establishment of art in the sixteenth century. Around it is this legend:—

HIERONIMVS FERRARIENSIS ORDINIS PRAEDICATORUM PROPHETA
VIR ET MARTYR.

(Vasari, Vite de' Pittori; Roma, vol. ii., p. 399. Pelli, Saggio storico della reale Galleria di Firenze, vol. ii., p. 11.)

82. Portrait of Ludovico Sforza, surnamed the Moor, duke of Milan, engraved on a chalcedony-onyx, from the Museum at Florence, by Dominico, called de' Camei of Milan, contemporary and rival of Giovanni de' Cornalini. (Vasari, Ibid, vol. ii., p. 399.)

83. Sacrifice of a bull, by the same artist, and from the same collection, on a chalcedony-onyx. (Museum Florentinum, vol. ii., pl. lxxv., No. 5.)

84. Bust of Leo X., engraved on a jade in the same collection. It is attributed to Peter Maria di Pescia, or to Michelino, artists who flourished in Rome under his pontificate, and surpassed all those who had preceded them; to them belongs the glory of completing the restoration of the art of engraving on precious stones. (Vasari, Ibid, vol. ii., p. 399.)

END OF SCULPTURE

SCULPTURE O

HISTORY OF ART

BY

ITS MONUMENTS,

FROM ITS DECLINE IN THE FOURTH CENTURY

TO ITS RESTORATION IN THE SIXTEENTH;

TRANSLATED FROM THE FRENCH OF

SEROUX D'AGINCOURT:

IN THREE THOUSAND THREE HUNDRED AND THIRTY-FIVE SUBJECTS,

ON THREE HUNDRED AND TWENTY-EIGHT PLATES.

VOL. III.

PAINTING—TWO HUNDRED AND FOUR PLATES.

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INTRODUCTION.

THE wants and pleasures of man, as well as the natural circumstances which surround him, have contributed with every people to the invention of the art of Painting equally with those of Sculpture and Architecture. This is peculiarly evident with the Egyptians; and their works, being the most durable, have preserved to us the best means of studying the primitive employment of colours.

The Egyptians made use of painting, as they did sculpture, to give expression to their thoughts, first by simple figures, and then by hieroglyphics or abridged figures, which, by a further alteration, became letters or alphabetic characters.

The art of painting, properly so called, that is, to give to objects drawn on a flat surface an appearance of relief by the aid of gradations of colours, and effects of chiaro-scuro and perspective, does not appear to have been known to the Egyptians. The difficulties peculiar to this art caused it to remain in their hands much less perfect than that of sculpture.

We have not any very positive notions on the painting properly called Etruscan, for we are scarcely acquainted with the origin of the people to whom the works of this class are supposed to belong. The religious and heroic fables represented on the vases called Etruscan, are, for the most part, common to the Greeks. Amongst the possessions of the Etruscans, in Italy, were the countries inhabited by the Greeks, and known as *Magna Græcia*; the power and even the existence of this people were so absorbed by the domination of the Romans, that the souvenir scarcely exists—we are not acquainted with any monument, or at least any painting of incontestible Etruscan origin, or which is anterior to the destruction of this nation.

The writers of antiquity do not supply this want of the productions of Etruscan painting by any memorial of the art. The only figures which can be attributed to the Etruscans, are some remains on the pillars which support the tombs of the ancient Tarquinia, the principal city of Etruria; they belong to a very early period, as they served for depositing the bodies of the dead, a usage which was anterior to that of burning them, afterwards adopted by this people, but it is difficult to fix the precise epoch with precision.

These paintings resemble very much the works of the Egyptians, and are far from possessing the grace which characterises the paintings on the vases, works of the Greeks themselves, or of the Etruscans, instructed by them, and working in their studios. The compositions on these vases are always in conformity with the rites and religious customs of the Greeks, and embellished with ideas brilliant and gay; whilst the subjects painted on the tombs of Tarquinia, as those which are sculptured on the funeral urns of Etruscan origin, belong to the sombre theology of this nation, so sadly and cruelly superstitious.

Through Pliny we are better acquainted with the history of painting amongst the Greeks than amongst the Egyptians or Etruscans. With the Greeks only this art, like all other human inventions, rose to the highest possible degree of perfection, as the Greeks only united all that was requisite of physical and moral qualities.

INTRODUCTION.

Whether invented in Sicione or Corinth, painting was allowed in Greece to have commenced by circumscribing the shadow of a man by a continuous line, "*umbra hominis lineis circumducta.*" In placing some lines in the field thus formed, the different parts were distinguished, which were afterwards painted but of a single colour, monochamaton. Imitation making further progress, the figures were painted with different colours, imitating the lights and shadows; and the opposition of the colours produced a peculiar effect, or tone, and afterwards came the fusion of colours or union. This state of painting, although only in its first elements, yet took a route much more sure than amongst other nations.

It is at the time of Phidias that the history of the art of painting should properly commence; and if, as it is believed, this greatest of sculptors also occupied himself with painting, cultivated by his two brothers, he certainly made use of his profound knowledge of drawing, the principal source of truth, for painting as for sculpture.

As for the other parts of the art, without neglecting the discoveries made a few years after by Polygnates, we can give a more certain and more important place to the progress which it made in the hands of Apollodorus, Parrhasius, and Zeuxis, contemporaries and celebrated rivals, preceding by half a century Alexander, who was destined to enjoy all the arts in their state of perfection.

Pliny informs us how these painters successively contributed to the perfectioning of the art of drawing and colouring; and in following the natural order of their inventions he thus forms the chronology of art.

Apollodorus gave rules for rendering forms—"Species exprimere instituit."

Parrhasius was the first to seek symmetry—"Parrhasius primus symmetriam picturæ dedit;" and taught the secret of rounding bodies in rendering with care the extremities—"ambire enim debet se extremitas ipsa, et sic desinere ut promittat alia post se, ostendatque etiam quæ occultat."

Zeuxis found art at this point, and caused it to acquire a still more rapid glory—"artes fores apertas intravit, audentemque jam aliquid, penicillum ad magnam gloriam perduxit." Pliny relates how this painter was able to render true beauty of form in a picture which he painted amongst the Agrigentines, because he obtained from them permission to study the finished forms which nature had distributed to the five most beautiful virgins of their town.

This is sufficient to prove to us that Zeuxis was the first to acquire the knowledge and practice of the *beau-ideal*, which is nothing but a reunion of elements found here and there, and seized from various models. Sublime principle and wonder of art! It is by this means that the antique school has sometimes shown in these works a perfection superior to nature herself.

The contemporary painters with Zeuxis, or his immediate successors, perfected the art in its different details.

Timanthes augmented the value of his compositions by the charm of the ingenious ideas with which he enriched them.

Pamphiles united to the studies peculiar to painting that of geometry and the sciences. It is said that he made use of encaustic, a kind of painting, the inventor of which is unknown, and that he taught the process to Pausias, the most celebrated of those who have practised it; but that which does the greatest honour to Pamphiles, is to have been the master of Apelles. Under these skilful painters the taste for the fine arts spread more generally than it had hitherto done throughout Greece. It formed a part of the education of children of every class. At the same time Protogenes distinguished himself by the finish of his works.

Aristides arrived at a still greater elevation by his success in the part of painting which most addresses the soul—expression. This was much for the glory of art; but there was still wanting what makes the charm of a picture. Apelles obtained this last triumph; it was in colouring, by the invention of a glazing or varnish, perhaps equivalent or nearly so to oil, and by that portion so dear to sentiment—grace.

It is well known what value Alexander attached to his labours. The moral qualities of this artist appear to have been the chief sources of his talent; his modesty equalled his merit; even his rivals were attached to him. It is sufficient to excuse the apparently exaggerated praises of Pliny, and to exhibit him as worthy of the supreme rank in which he has placed him.

Apelles rendered to painters and lovers of painting, by the exposition of his principles, a service as eminent as he had done by his examples: he published a treatise on his art. A few years later Euphranor composed another on proportion and on colours. Works of this nature ought to convince us that painting had at that period nothing to be desired either in the practice or theory. Such perfect masters do not write till they have acquired the conviction of the excellence of their principles by a long and learned experience.

INTRODUCTION

The art, sustained by these wise precepts and by such fine models, maintained itself in all its brilliancy during more than one hundred years. After having honoured the age of Alexander, it flourished under some of his successors, and only began to decline in the following century. It was then seen to weaken, and at last fall by the revolution which rendered the Romans masters of Greece. The conquerors transplanted to Rome the paintings and the painters. It is, therefore, amongst the Romans that we must now direct our attention in following the history of painting.

Led away by his love of country, Pliny wishes to make it appear that at the period when painting was cultivated in Italy by the Etruscans alone, it had already surpassed the productions of the Greeks; he assures us that at the period of the elder Tarquin it had arrived at a high degree of excellence, but as a proof of this he only cites some works executed by a painter of Greek origin, in the Temple of Ardea, a city existing previous to Rome. It is therefore from Greece, in passing through Etruria, that this art reached the country where the Romans were established.

Distracted by occupations of a very different character, little favouring the cultivation of the fine arts, these conquerors of the world could have no influence on the invention, properly so called, of anything belonging to painting.

After the first emigrations which drew the Greek artists to Italy, it was from Sicily, where other Greek colonies had furnished a great number, that Rome was supplied with artists.

We find nothing indicating the existence of Roman painters, neither at the early period of which Pliny speaks, nor later, when, in wishing to prove the antiquity of painting amongst the Romans, this writer relates how in the year 450 of Rome, Fabius Pictor, who gave his surname to an ancient family, executed in the Temple of Health several paintings preserved until the fire under the Emperor Claudius. In the following century, Pacuvius, painter and poet, born in Brindes, a city of Magna Græcia, nephew of Ennius, adorned with his works the Temple of Hercules, in the *forum Boarium*, and he increased the effect of his dramatic works in painting himself the decorations of his theatre. "*Clariorem eam artem fecit gloria scenæ.*"—Pliny, lib. xxxv., cap. 4.

The historian observes that after Pacuvius, painting was no longer cultivated in Rome by such illustrious hands. Cicero also before him had complained of this indifference, and foresaw the unfavourable effect that this would have on taste.

Everything proves that whenever any interesting work of this kind was seen in Rome, it was from foreign hands, that is, Greek. Such was the picture which Marcus Valerius Messala had placed in the *Curia hostilia*, and in which he had painted the victory obtained by him in Sicily over the Carthaginians and the King Hieron: such was that which Lucius Scipio suspended at the capitol, representing his victories of Asia. Lucius Hostilius Mancinus imitated this example, and exposed, in the forum, a picture where he was represented ascending the first to the assault of Carthage; he even himself gave the description where the different combats had taken place, an act of popularity by which he afterwards gained the consulate.

It appears, however, that if the Roman artists did not imitate the productions of a foreign art sufficiently well to have their names handed down to us, the arts at least furnished them sufficient attraction to receive from them some application to the art of painting. This was the case when Lucius Mummius, after the conquest of part of Greece, deposited in the Temple of Ceres the picture of Aristides, called the beautiful Bacchus, for which the King Attala had offered six hundred thousand sesterces. The importance which Pliny attaches to fixing this period ought to persuade us that from this time dates the establishment of a Greek school in Rome.

The masterpiece of Aristides became the model of good taste, and from this moment doubtless the artistic education was directed by these same Greek artists that the Romans had first carried with them as slaves to Rome, and afterwards freed.

These proud Romans soon placed over their children, as instructors, the Greeks, who united to the art of painting philosophical acquirements. Such was Metrodorus, to whom Paulus Emilius confided the education of his children.

From that time the relations between the Greeks and Romans, for the study of letters and fine arts, never ceased. To the first Greek masters were united the artists formed since the conquests in the schools of the islands of the Archipelago, and in Asia Minor. Ideas of fortune and glory called them to Rome, that immense city full of the treasures of all the conquered nations, and soon accustomed to their luxury.

In the number of these artists was that celebrated woman Lala, who was born at Cyzicus, came to Naples, and then established herself in Rome, in the time of Varro. The velocity of her hand, united to real talent,

excited such admiration that her pictures exceeded in price those of Sopolis, Dionysius, and others of the most celebrated painters of her time. Lala had several pupils in Rome. Another woman, Olympias, flourished at the same period and had for disciple Aristobulus. It was at these schools that the Roman painters first studied.

The men the most distinguished for their learning, eloquence, and urbanity, Varro, Hortensius, Cicero, Atticus, took infinite pains to form collections of paintings and drawings of the Greek artists; they filled their country-houses with them, which became so many museums.

Fond of all that nature, the arts, and glory offered of most attractive, Cæsar took the same care.

Augustus covered the walls of the forum and senate-house with pictures. Either the leisure incidental to peace, which the empire enjoyed under his reign, established naturally the taste for the fine arts, or that it had already become a fashion in all orders of the state as in our time, Turpilius, a Roman noble, was seen, as in the time of Fabrius, studying painting and adorning Verona with his works.

Quintus Pedius, born dumb, and grandson of a consul, was instructed in painting by the express desire of his family and command of Augustus.

The painter Amulius, always grave in his exterior, according to Pliny, worked without quitting the toga—"Pingebat togatus;" and he preserved, even on the scaffolding, the dignity of which every Roman citizen was jealous.

Others, such as Cornelius Pinus and Accius Priscus, worked under Vespasian in the Temple of Honour and Virtue.

Everything united in favouring the spreading of the arts in Rome. The praises which Pliny lavished on the works and genius of the Greeks should at least have contributed to develop the talent, if success had been possible; but the immoderate use of riches, the caprices of the great, the abuse of absolute power, precipitated at the same time good morals and the fine arts.

When men desire to do and can do everything, bad taste is the result of the variety of their desires. These moral causes exercised their influence on painting, even before the fine age of Augustus had expired. The luxury, which was not that of the state but of the people, enriched voluptuousness, nonchalant idleness, led to a universal decline.

This is sufficiently proved by Pliny, who, after having recalled the great and worthy objects on which art had exercised itself during the preceding centuries, describes the trivial, ridiculous, and unworthy scenes which in his time had taken place. It is sufficient, said he, in terminating the recital of the aid which painting had afforded to the public mind; "it is sufficient on the dignity of an expiring art"—"*Hactenus dictum sit de dignitate artis morientis.*"

PAINTING.

FIRST PART.

THE DECLINE OF PAINTING FROM THE SECOND TO THE
FOURTEENTH CENTURY.

PAINTING.—PLATE I.

A SELECTION FROM SOME OF THE FINEST ANTIQUE PAINTINGS KNOWN.

1. Cassandra foretelling the fall of Troy to Hecuba, who is sitting attended by her son and two daughters; painting on a vase found on an island in the Archipelago. (Collection des vases Etrusques du Chevalier Hamilton; Naples, 1766, vol. i., pl. 71, and vol. ii., p. 164.) Winklemann is of opinion that the subject represented on this vase is an interview between Hercules and Omphale, queen of Lydia.

2. The celebration of a ceremony connected with the mystical worship of Bacchus (Ibid. vol. ii., p. 37, and vol. iii., p. 131); or, according to Passeri, the marriage of Hercules and Hebe. (Picturæ Etruscorum in vasculis, vol. i., pl. viii., p. 9.)

3. A combat between an Arimaspe, or Amazon, and two Griffins. (Vases Etrusques d'Hamilton, vol. ii., pl. iv., p. 56.)

4. Dance of Cupid and the Graces, or a domestic sacrifice, according to Passeri. (Picturæ Etruscorum, etc., vol. i., pl. lix., p. 76.) D'Hancarville, whose opinion appears better founded and more ingenious, recognises the union of Cupid and the Graces. (Vases Etrusques d'Hamilton, vol. iv., pl. lxxxi., p. 57.)

5. The leader of a mystic dance. (Ibid. vol. i., pl. cxvii., and vol. ii., p. 166.)

6. An ancient fresco painting, commonly called the Aldobrandini marriage; according to Winkelmann, the marriage of Thetis and Peleus is represented. It was discovered during the reign of Pope Clement VIII. in the neighbourhood of the Baths of Titus. (Monumenti antichi inediti, part i., chap. xix., p. 60.)

7. Head of the bridegroom, full size, from the Aldobrandini marriage. He sits at the foot of the bed, crowned with vine leaves.

8. Head of the bride, full size.

9. Orestes recognised by his sister Iphigenia (Pittura

d'Ercolano; Napoli, 1757, vol. i., pl. xi., p. 55); or, according to another interpretation, actors listening to the reading of a drama.

10. Theseus receiving the homage of the Athenian youth, after having killed the Minotaur. (Ibid. vol. i., pl. v., p. 21.)

11. Nymphs tending Pegasus. (Bellori, Pitture antiche del sepolcro de' Nasoni; Roma, 1680, pl. xx.)

12. Five young girls playing with knuckle-bones; a monochromatic painting on marble, found at the excavation of Resina. (Pittura d'Ercolano, vol. i., pl. i.) A knuckle-bone of a lamb was found by Agincourt in the Catacomb of St. Saturninus, and Caylus mentions one which appears to have been used in the same game, but of ivory. (Recueil d'Antiquités, vol. iii., pl. lxxxiv., No. 4.)

13. Ulysses presenting himself to Penelope; or, according to Visconti, Paris and Helen; a painting found in the excavations of Gragnano. (Pittura d'Ercolano, vol. iii., pl. vi.)

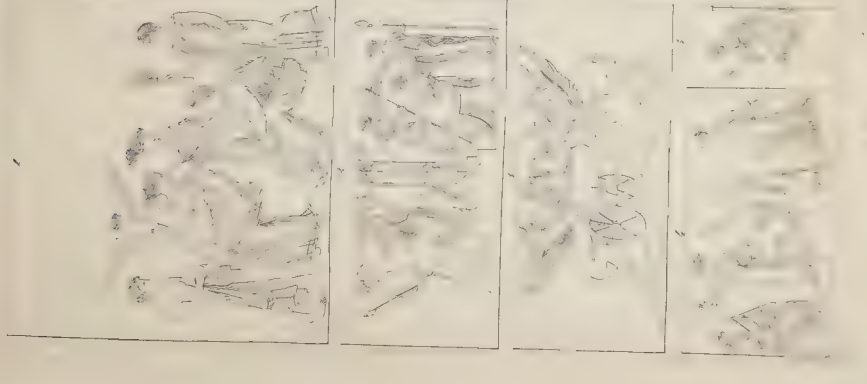
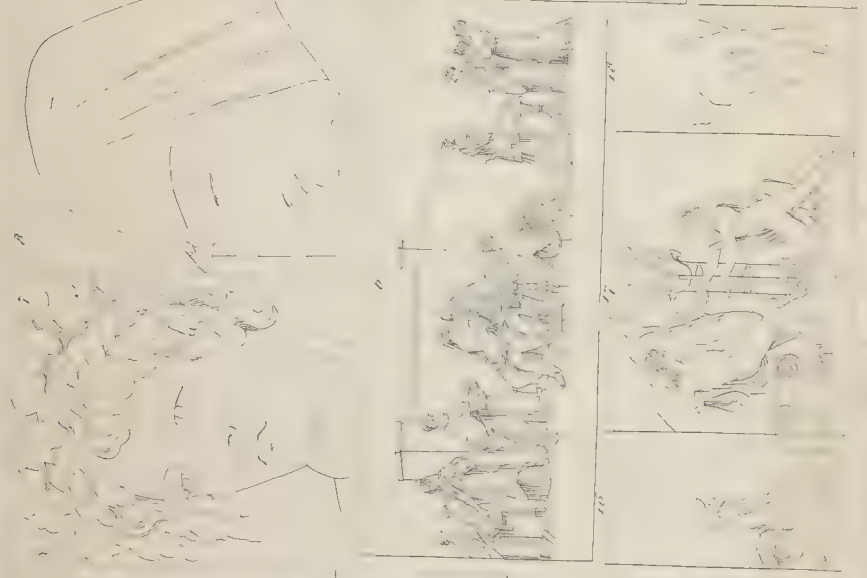
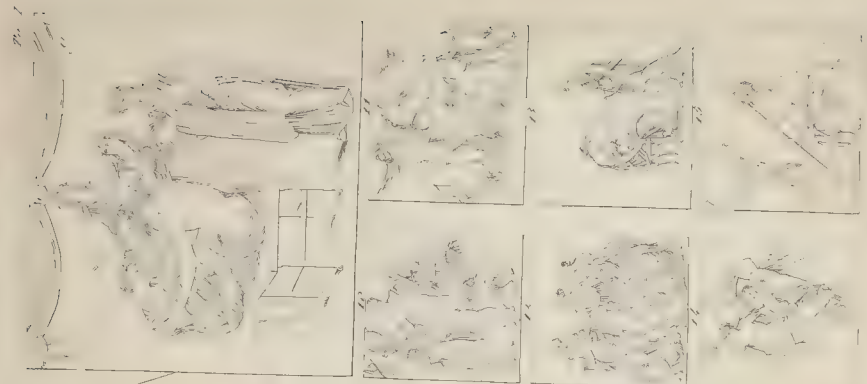
14. A Bacchante and a Faun executing a bacchanalian dance. (Ibid. vol. v., pl. xxxvi.)

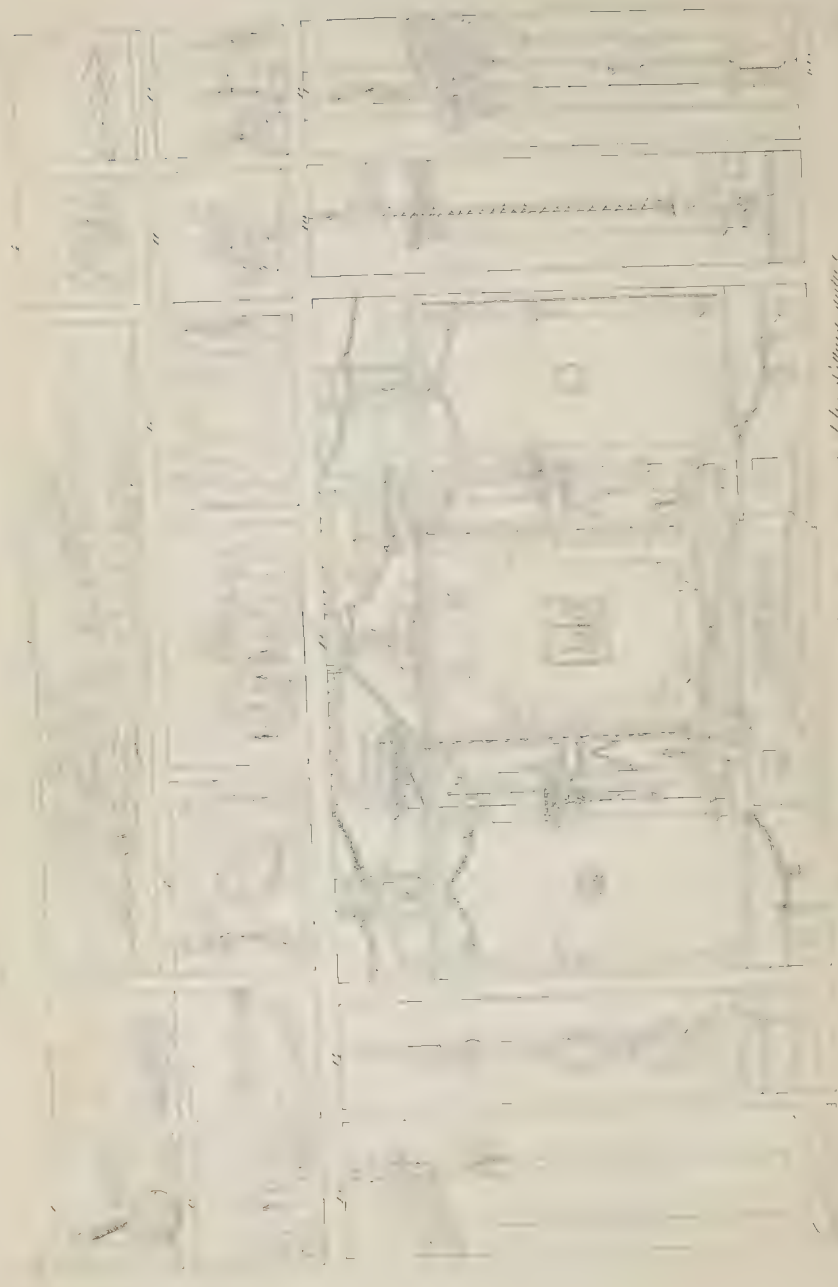
15. Narcissus admiring his reflection in the water, whilst Cupid throws down his torch in sadness. (Ibid. vol. v., pl. xxviii.)

16. The Scythian sharpening his knife to slay Marsyas.

17. The young Olympus imploring mercy of Apollo for his preceptor Marsyas.

18. Marsyas bound to the fatal tree to be flayed according to the command of Apollo. The last three fragments of ancient paintings, in natural colours on a gold ground, were found in the Hospital de' Mendicanti near the Temple of Peace in Rome, about the year 1740. They formed part of Agincourt's collection until sent by him, with four others, to the museum at Paris.





roads etc. excavated, from which it is evident that the site was active

PLATE II.

FIRST STAGE IN THE DECLINE OF ANCIENT PAINTING. ARABESQUES AND CARICATURES.

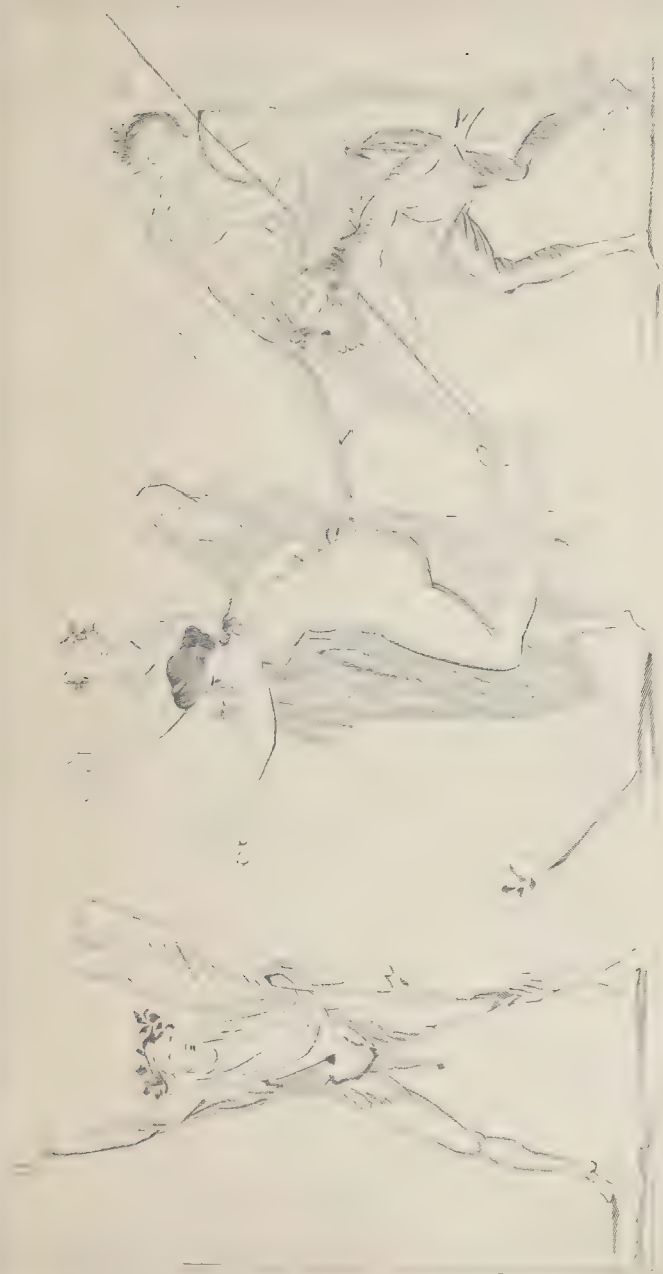
1. A Pompeian painting, representing a larder with fish, asparagus, and bread. (*Pittura d'Ercolano*, vol. v., pl. cclxxvii.)
2. A country house on the sea shore. (*Ibid*, vol. iv., p. 147.)
3. A view on the banks of the Nile, with Egyptian idols and crocodiles. (*Ibid*, vol. i., p. 253.) The peasant pulling a loaded ass by the tail, in order to save him from the jaws of a crocodile, forms a group full of naïveté.
4. Battle or game of Pygmies. (*Ibid*, vol. i., p. 305.) See what Caylus says, in reference to paintings of this class, on the influence which these grotesque Egyptian figures had on the taste of the Romans for arabesque. (*Recueils d'Antiquités*, vol. iv., pl. xix., No. 20, pp. 57, 58.)
5. Various birds. (*Pittura d'Ercolano*, vol. ii., p. 153.)
6. A shoemaker in his shop. (*Ibid*, vol. iii., p. 221.)
7. A table with coins, writing materials, a roll of papyrus, and two books. (*Ibid*, vol. v., p. 375.)
8. A pastoral subject, from the Baths of Titus. (*Le Antiche Camere delle Terme di Tito, e le loro Pitture restituite al Pubblico da Ludovico Mirri*; Roma, 1776, in fol., pl. xviii., p. 54.)
9. Harvest labours. (*Ibid*, pl. xxxii., p. 64.) From the Baths of Titus.
10. A game at ball, probably the same called by the ancients "*Pila trigonalis*;" a favourite amusement before the bath. (*Ibid*, pl. xviii., p. 52.)
11. A grotesque painting, found in 1760, in the excavations of Gragnano, near Naples, probably intended to represent the filial and paternal piety of Æneas in caricature. (*Pittura d'Ercolano*, vol. iv., pp. 166 and 367.)
12. The interior of a coppersmith's shop. (*Ibid*, vol. iii., pp. 217, 221.)
13. Part of a grotesque architectural decoration, found at Portici. (*Ibid*, vol. iv., p. 289.)
14. The shaft of a pillar in the form of a candelabra. (*Ibid*, vol. ii., p. 263.)
15. Part of an architectural decoration, with fantastic arabesques. (*Ibid*, vol. v., p. 365.)
16. A pillar in the form of a reed growing from a base, surmounted by an entablature in the same capricious style. (*Ibid*, vol. iii., p. 299.)
17. A building supported by columns crowned with a pediment, the forms and proportions of which are as extravagant as those of the four preceding subjects.

One looks in vain in these bizarre compositions for principles or application of the rules of art; we see but the results of a disordered imagination, which trifles with forms the most severe, and abandons itself to every caprice. Vitruvius speaks with great force against these wanderings, which he considers, with reason, as most pernicious to good taste. (Vitruvius, book viii., chap. v.)

PLATE III.

ARABESQUES AND CARICATURES CONTINUED.

1. An ancient fresco painting, found in the year 1787, in the ruins of a subterranean chamber in the garden of the Villa Pamfili at Rome.
- 2 The principal figures in the above composition, full size.
3. Fragments of other paintings found in the same chamber, collected by M. Callet, a French architect, and carried by him to Paris.



Wärpman, antike, s. 114 und 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

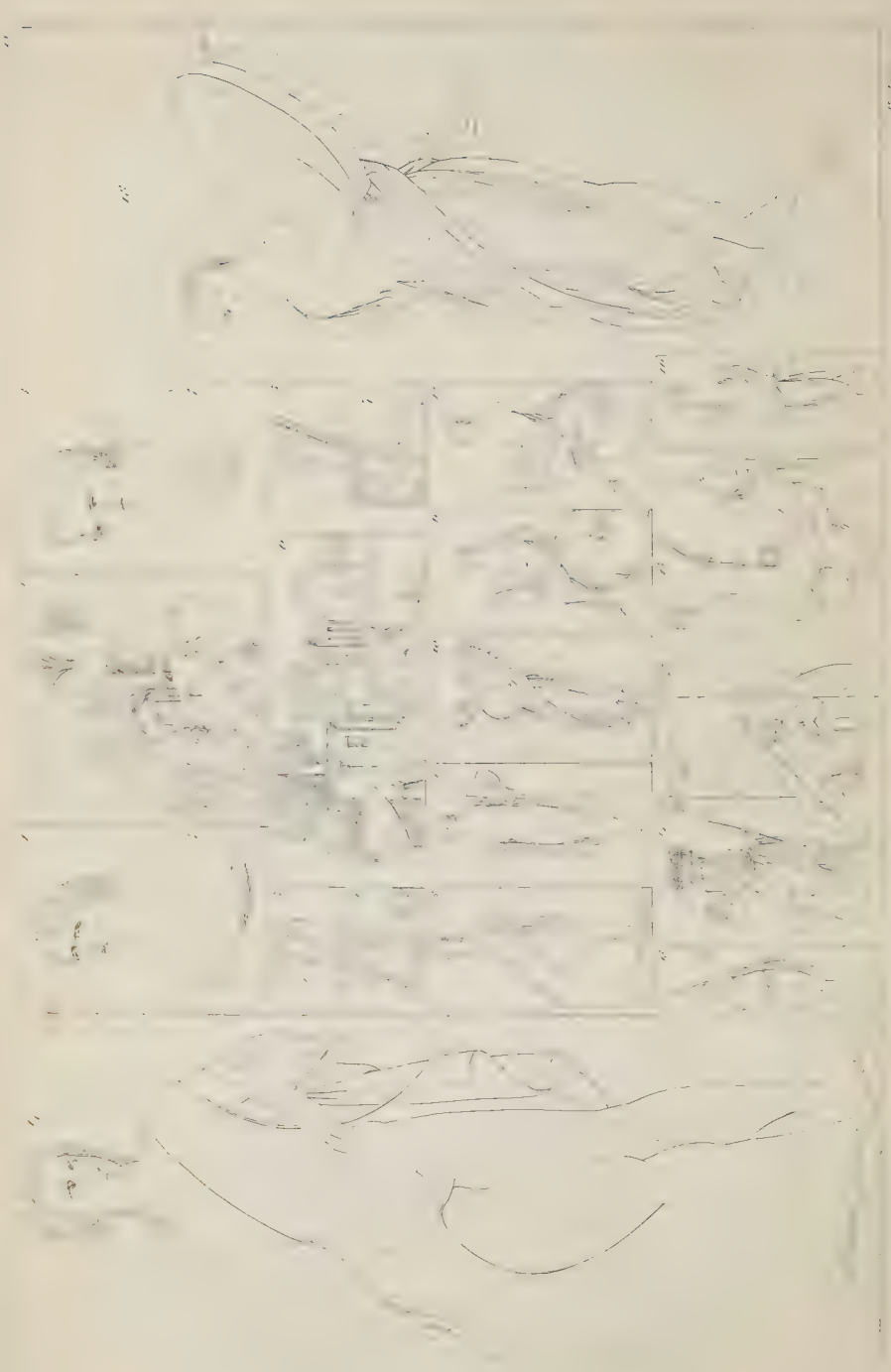


PLATE IV.

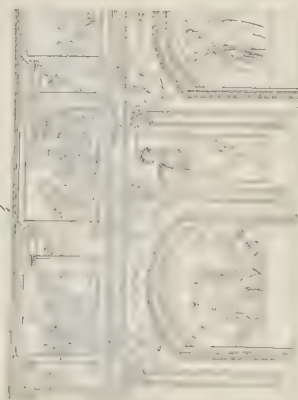
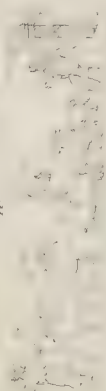
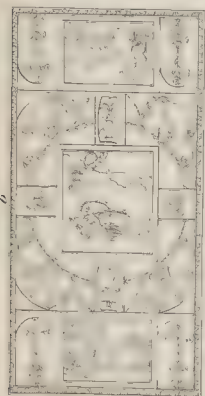
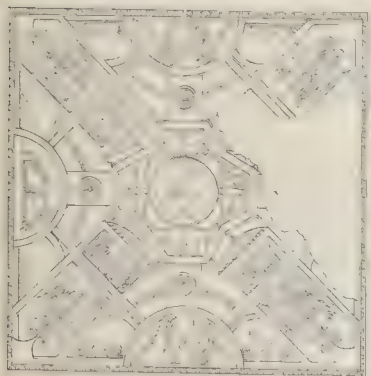
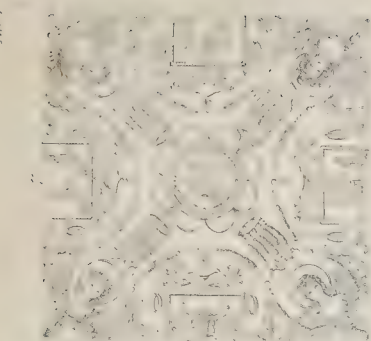
PAINTINGS FOUND IN THE RUINS OF THE BATHS OF CONSTANTINE. FOURTH CENTURY.

1. Head of a female figure, traced from the original.
2. View of a marshy tract, enlivened by country houses, animals, and pigmies. (George Turnbull, *A Treatise on Ancient Painting*; London, 1740, in fol., pl. xli.)
3. Head of a nymph, No. 12.
4. Two fish; one appears to be a red mullet, the other a kind of shell-fish. (Ibid, pl. xlv.)
5. Three Cupids. (Ibid, pp. 38, 39, and 40.)
6. A view on the banks of a river, with temples and other buildings; this, and also No. 2, are in the same style as many of the paintings found at Herculaneum. (Ibid, pl. xxxv.)
7. A fragment of three figures; subject unknown.
8. The Pythian Apollo with his bow. (Ibid, pl. xxxvii.)
9. Another figure of Apollo holding a lyre. (Ibid, pl. xxxiii.)
- 10, 11, 12. Dancers or nymphs, forming part of an arabesque. (Ibid, pl. xlii, xxxi., xxxii.)
13. A figure, apparently representing a traveller. (Ibid, pl. xlvi.)
14. A painting found in 1710 in the Baths of Constantine. (Bellori, *Picturæ antiquæ*, etc.; Romæ, 1791, appendix, pl. xlii., p. 96.)
15. Another painting from the same baths. (Turnbull, pl. xliii.)
16. Figure of a nymph from the same place. (Ibid, pl. xlvii.)
17. The Pythian Apollo, full size.
18. A dancer or Bacchante, full size.

PLATE V.

PAINTINGS FOUND IN THE SEPULCHRE OF THE NASONI FAMILY AND OTHER PAGAN CATACOMBS. PAINTINGS EXECUTED IN CHRISTIAN CATACOMBS.

1. Ground plan of the tomb of the Nasoni family, which was discovered in 1674 at a place called the "Grotte Rosse," about two miles from Rome, on the Via Flaminia. It is hewn out of the rock, and is about forty palms in length and twenty in breadth. (*Pitture antiche del sepolcro de' Nasoni nella Via Flaminia diseguate ed intagliate degli antichi originali da Pietro Sante Bartoli, descritte ed illustrate da Giov. Pietro Bellori; Roma, 1680, in fol., pl. ii., p. 9.*)
2. The elevation of the entrance of the same tomb, cut out of the rock, as are also the Corinthian pilasters which decorate the doorway. (*Ibid. pl. i., p. 9.*)
3. Wall of the tomb opposite the entrance; the painting in the centre is supposed to represent Ovid and his wife Perilla led by Mercury and Erato. (*Ibid. pl. iv.*)
4. The right side of the interior, decorated like the preceding with paintings of mythological subjects, chiefly relating to the reception and condition of souls in the Elysian fields. (*Ibid. pl. iii., p. 9.*)
5. Large compartment in the centre of the vaulted ceiling of the tomb, decorated with paintings representing Pagasus and the seasons, with the chase and other analogous subjects, united by ornaments and arabesques. (*Ibid. pl. xxi., p. 33.*)
6. Another part of the same vaulted ceiling. There were two similar compartments on either side of the centre No. 5; this one alone has been preserved. In the middle are bacchantes; on one side a horse traversing a river, and on the other the Judgment of Paris. (*Ibid. pl. xxi., p. 33.*)
7. The vaulted ceiling of a subterranean chamber, discovered on Mount Caelius, near the Church of S. Stefano Rotondo at Rome. (*Picturae antiquae cryptarum Romanorum et sepulcri Nasonum, delineatae et expressae ad archetypa a Petro Sancti Bartholi et Francisco ejus filio, descriptae verò et illustratae a Johanne Petro Bellorio et Michaeli Angelo Causseco; opus latine redditum, proditque absolutius et exactius cum appendice nunquam edita; Rome, 1750, in fol. fig., pl. xiv., p. 36.*)
8. The entrance of a tomb, excavated in the tufo, from a drawing by Pietro Sante Bartoli, both situation and name unknown. (*Ibid. pl. i., p. 69.*)
9. Interior of the same tomb. The walls and ceiling of this tomb are decorated with paintings. (*Ibid. p. 69.*)
10. A landscape painted above the niche at the end of the same tomb. (*Ibid. pl. iii., p. 70.*)
11. Birds and beasts, painted in different parts of the same tomb. (*Ibid. pl. iii., p. 70.*)



to be kept in view, however, that this is a very popular as well as a very useful work. I have never seen

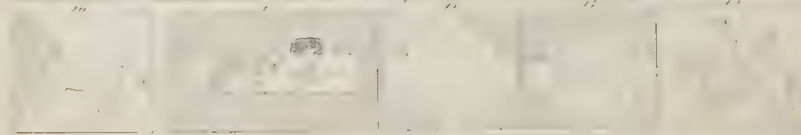
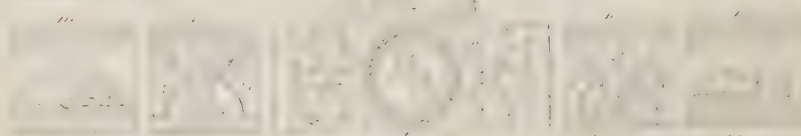
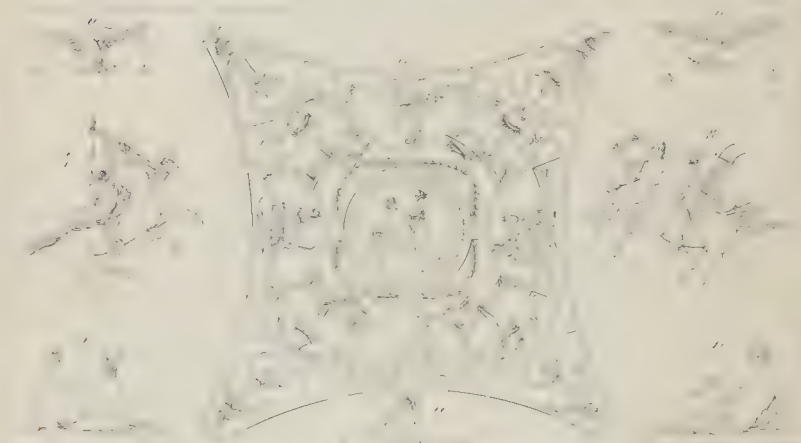
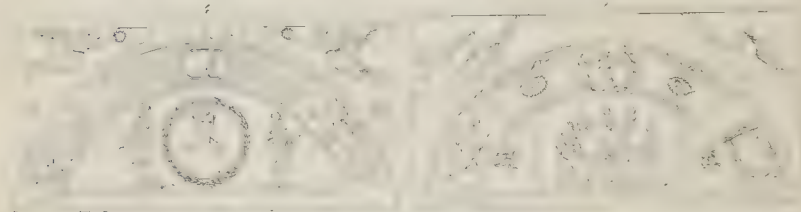
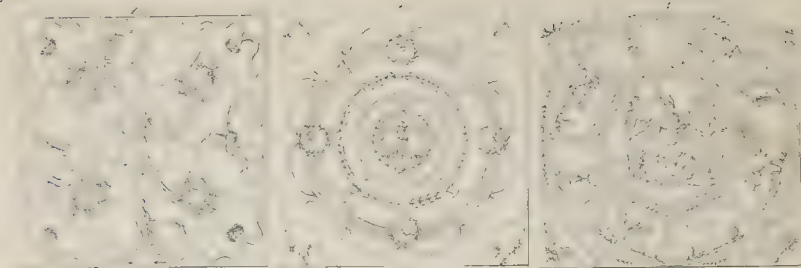


Figure 1. Decorative patterns from the tomb of the Pharaohs. 1/2 x 1/2 m.

PLATE VI.

PAINTINGS FROM VARIOUS SEPULCHRES AND CHRISTIAN CATACOMBS. SECOND CENTURY.

1. The painted ceiling of a sepulchre in a catacomb on the Via Latina, representing the "Good Shepherd" and other subjects taken from both Old and New Testament. (Aringhi, *Roma subterranea*, tom. ii., p. 25.)

2. Painting of a sepulchre in the Catacomb of Priscilla on the Via Salara. It represents the "Good Shepherd," one of the most favourite symbols of the early Christians. (Ibid., vol. ii., p. 293.)

3. Orpheus charming animals by the sound of his lyre, one of the allegories used by the early Christians; a painting on the vaults of a sepulchral chamber in the Cemetery of St. Calyxtus. (Ibid., vol. i., p. 547. Bosio, *Roma sotterranea*, pp. 239 and 627.)

4. Painting found in a niche of the Catacomb at Priscilla. (Ibid., vol. ii., p. 253.)

5. A painting of the same form from the Catacomb of St. Marcellinus and St. Peter ad duas Lauros, on the Via Labicana. (Ibid., vol. ii., p. 119.) The centre is occupied by an agape or love feast. Bottari, in his "*Roma sotterranea*," with reference to this painting, enlarges very much on the eating-rooms, the tables, and the utensils used by the ancients; also upon the two following inscriptions placed over the painting:

IRENEIX
CALDA

AGAPE
MISCE-WJ.

6. Ornaments, arabesques, &c., in the subterranean apartments of the Baths of Titus.

7. A female Centaur carrying a young Bacchante; found at the excavations made in 1704 at Civita, near Torre dell' Annunziata. (Pitture d'Ercolano, vol. i., pl. xxvi., p. 14.)

8. A female Centaur and youth with cymbals, found at the same place. (Ibid.)

9. A woman holding a lyre, from No. 16.

10. A woman in a similar attitude, from a painting at Herculaneum. (Ibid., vol. iii., pl. xxvii., p. 139.)

11. A female Centaur suckling her young one, from an antique engraved stone. (Wincklemann, *Monumenti antichi inediti*, vol. i., pl. lxxx., vol. ii., pl. cvii.)

12. The entrance of an ancient sepulchre, discovered by Agincourt in 1783, in an aqueduct near the Porta Pinciana outside the walls of Rome, at a place called Le tre Madonne.

13. Ground plan of the tomb.

14. Transverse section of the same.

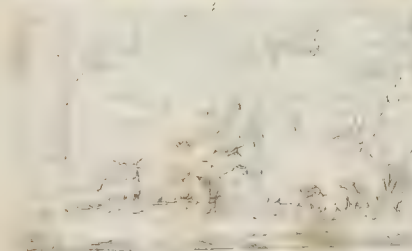
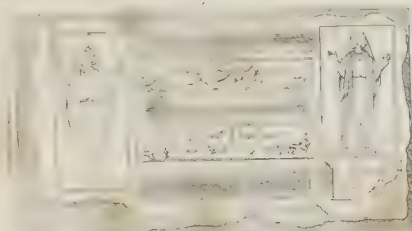
15. Paintings of figures and arabesques on the walls of the tomb.

16. Paintings on other parts of the same tomb. The subjects of this and the four preceding numbers have become very interesting, as they are not engraved in any other work, and the tomb has fallen in since the drawings were made.

PLATE VII.

PAINTINGS DISCOVERED ABOUT THE YEAR MDCCLXXIX, IN PART OF THE CATACOMB OF PRISCILLA.
SECOND CENTURY.

1. Painting on the vaults of a sepulchre near the Porta Salaria.
2. The raising of Lazarus, a painting in the same catacomb.
3. The angel Raphael conducting Tobias, from the same.
4. Elijah in his chariot giving his mantle to Elisha, painting in a small chapel of the same catacomb.
5. Plan of that part of the Catacomb of Priscilla in which the various subjects on this plate were found.
6. Plan and section of an ancient sepulchre in the form of a Columbarium, found in the same catacomb.
7. Another section of the upper part, giving the form of the semicircular niches, reserved for the urns and inscriptions called Tituli.
8. One of the niches, containing an urn.
9. Inscription under one of the niches.
10. A broken slab of marble pierced in the form of a lattice, covering one of the windows of the catacomb.
11. A similar marble slab closing the lower part of a semicircular niche.



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PLATE VIII.

PAINTINGS FROM THE CATACOMBS OF ST. SATURNINUS AND ST. CALIXTUS.
LATTER PART OF THE THIRD CENTURY

1. Head of a woman praying, from a tracing of the original; the entire figure is given under the following number.
2. Part of a chapel in the Catacomb of St. Saturninus, with ornaments between the monumental inscriptions; also two female figures praying.
3. A very similar subject on the front of a tomb in the Catacomb of St. Calixtus near the Basilica of St. Sebastian outside the walls of Rome.
4. The Good Shepherd tending his flock, a landscape painting in the same catacomb.
5. Part of a painting in the same catacomb, representing a discussion. (Arianghi, *Roma subterranea*, vol. i., p. 527, 529.)
6. Fragment of a painting, representing a knight on horseback, from the same place.

PLATE IX.

PAINTINGS, FROM THE CATACOMBS OF ST. MARCELLINUS, OF THE CRUCIFIX AND OF S. LORENZO.
FOURTH AND FIFTH CENTURIES.

1. Adam and Eve at the tree of knowledge; a painting in one of the chapels in the Catacomb of St. Marcellinus and St. Peter on the Via Labicana. (Airinghi, *Roma subterranea*, vol. ii., pp. 108-111.)

2. Head of Eve, traced from the original.

3. Head of Adam, traced from the original.

4. Moses striking the rock; another painting in the same catacomb.

5. Head of Moses, traced from the original.

6. Head of the figure given under the following number, traced from the original.

7. A figure painted on the wall of the same catacomb, from Agincourt's collection.

8. Painting on the vault of a chapel in the Catacomb of S. Lorenzo outside the walls of Rome; discovered in 1780.

9. Ground plan of one of the chapels in the Cemetery of the Crucifix, forming part of the great Catacomb of Priscilla, near the Ponte Salaro; it is one of the best constructed and most richly decorated known.

10. Longitudinal section of the same chapel, with the details of some of the ornaments in stucco and marble.

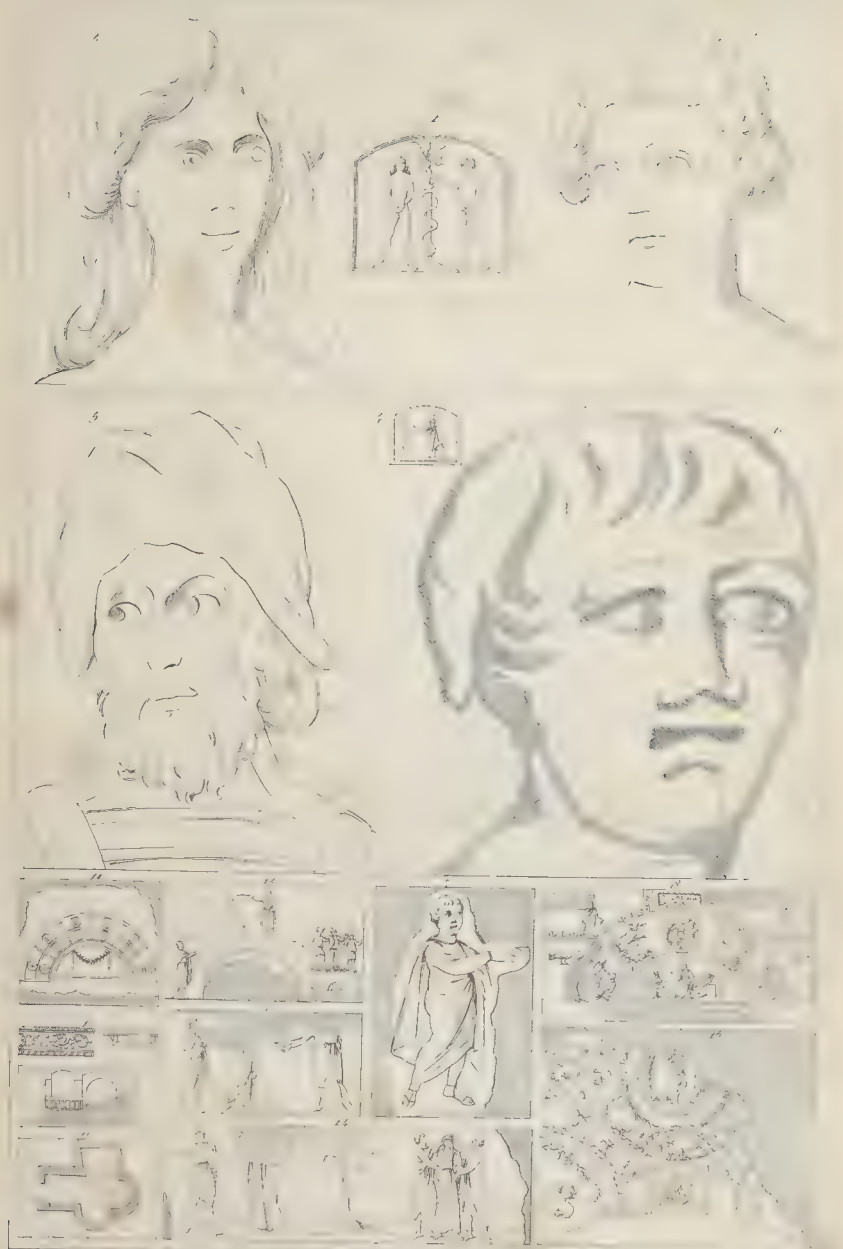
11. The ornament on one of the semicircular niches in the same chapel.

12. Various subjects from the Old Testament painted in the Cemetery of the Crucifix.

13. Paintings on the vaults of the same chapel.

14. Other paintings from the same.

15. Paintings from the vault of a chapel in the same Cemetery of the Crucifix; discovered in 1772.



Disegni delle calcografie di S. Marcello del vescovo di Vercelli, del 1711.



PLATE X.

PAINTINGS IN THE CEMETERY OF S. PONZIANO AND OTHER CATACOMBS. SIXTH, SEVENTH, AND EIGHTH CENTURIES.

1. Plan and section of a chapel in the cemetery of the Church of S. Ponziano, measuring about ten palms in length and width, and fifteen in height. (Airinghi, *Roma subterranea*, vol. i., p. 385.) This catacomb is near the Porta Portese in Rome, and was excavated under a hill called Monte Verde, on the right bank of the Tiber. The hill is formed of yellow sand, which has given to these subterranean vaults the name of Arenarie.

2. Painting on the semicircular niche, *Monumentum Arcuatum*, occupying the end of the chapel. (*Ibid*, vol. i., pp. 386 and 387.)

3. Ornaments on the vaulted roof of the same chapel. The Good Shepherd is represented in the centre, and the seasons, divided by figures and garlands of leaves at the sides. (*Ibid*, vol. i., pp. 387 and 389.)

4. Portraits of St. Marcellinus, St. Paul, and St. Peter, painted in a chapel of the same catacomb.

5. Head of St. Marcellinus, traced from the original.

6. Head of St. Peter, traced from the original.

7. Another painting in the same chapel, of a cross and two saints; one is St. Pygmenius, who suffered martyrdom in the reign of Julian the Apostate; the name of the other is unknown. (Bosio, *Roma sotterranea*, pp. 127 and 135.)

8. John baptising Christ in the river Jordan, a painting in the small chapel called "Capella del Baptisterio," in the same catacomb. Underneath them is a painting of one of the crosses, set with precious stones called "Gemmate," with the symbols of the Redeemer A and Ω suspended from the arms of the cross. There is no doubt that this chapel was especially used by the early Christians for administering the rite of baptism, as it still contains a spring. The details of this chapel are given in pl. lxiii. of the Architectural part of this work; it is considered the simplest and most ancient baptistery extant.

9. Half length figure of the Redeemer, in the act of blessing, from the same catacomb. (*Ibid*, vol. i., p. 379.)

10. The Virgin and Child, St. John, and St. Urban, a painting in the oratory of St. Urban alla Cafarella, on the Via Appia near Rome. The plan and sections of this oratory are given in pl. xx. of the Architectural part of this work.

11. A painting in the Church of St. Cosimo and St. Damiano at Rome.

12. The head of Christ between that of the Virgin and St. Smaragdus, in part of the catacomb of the Madonna della Stella at Albano near Rome.

13. The head of one of the figures on this catacomb, traced from the original.

14. Christ and his Apostles, from the same catacomb.

15. Fragment of a painting representing St. Laurence, holding a cross in one hand and a sort of mitre in the other; peculiarities not seen elsewhere.

16. Traces of a painting on a wall of very ancient construction, in "opus reticulatum," forming part of a small chapel in the Villa Doria at Albano.

17. Part of the plan of the Catacomb della Stella at Albano. Boldetti in his "Osservazioni sopra i Cimiterj de' S.^{ti} Martiri," p. 559, gives a description of this catacomb which, when compared by Agincourt in 1782, was found to agree precisely after the lapse of so many years. It is on the Via Appia near the city of Albano, under the monastery and Church of the Madonna della Stella. It contains paintings of three distinct periods, considered by Agincourt to have belonged to the sixth, tenth, and fourteenth centuries. They have been painted over at various times with fresh colour, but are now in a rapidly increasing state of decay, which is not to be wondered at, when the very little attention bestowed on them is considered. This excavation, like so many others, was made very hastily, and with so little circumspection that many parts have fallen in, and very little more would close up the only entrance. The depth of this catacomb varies from thirty to fifty feet.

PLATE XI.

PAINTINGS FROM CATACOMBS IN ROME, AND FROM THAT OF ST. JANUARIUS IN NAPLES.
NINTH, TENTH, AND ELEVENTH CENTURIES

1. Head of the figure on the right of the Virgin, given under the following number, traced from the original.

2. A fresco painting, discovered by Agincourt in 1780, in a chapel of the Catacomb of S. Lorenzo, representing the Virgin praying with S^{sa} Agatha and some other saint unknown.

3. A half-length figure of St. Cecilia.

4. A half-length figure of another saint, companion to the preceding.

5. Painting from a catacomb now in a chapel of the Church of S^{sa} Praxedis at Rome, where S. Carlo Borromeo frequently celebrated the mass. It represents three saints, whose names it is almost impossible to decipher; but they must evidently have belonged to the highest order, from the richness of their apparel and the sort of diadem or crown on their heads.

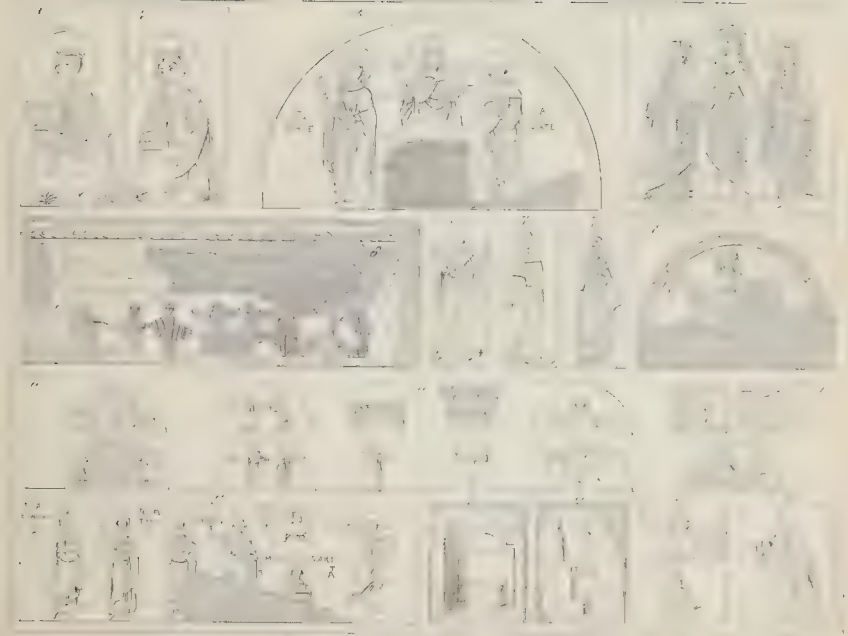
6. Paintings on the Tomb of S^{sa} Grata in the Catacomb of St. Saturninus near the Porta Salara, among which are distinguishable the raising of Lazarus, the three men in the fiery

furnace, Daniel in the lion's den, and two kneeling figures, or Orantes.

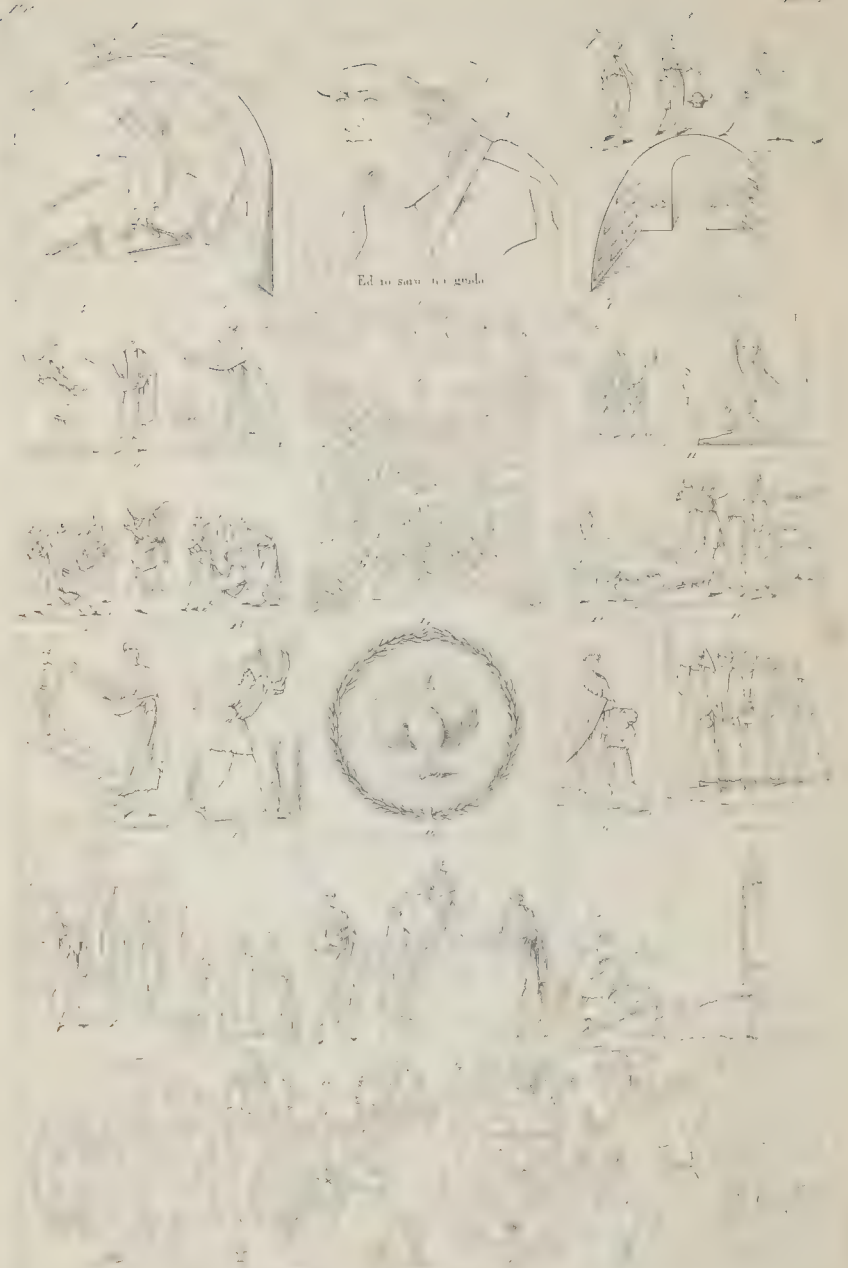
7. Three figures from mosaics in the Tribune of S^{sa} Agnese outside the walls of Rome, given in this plate that they may be compared with the fresco painting of No. 5.

8. Painting, in one of the Chapels of S^{sa} Agnese, of the Virgin and child, with two monograms of Christ. (Bottari, *Roma sotterranea*, vol. iii., pl. clii., p. 83.)

9. The various subjects under this number are from a collection made by Agincourt in 1781, from the Catacomb of St. Januarius at Naples, and are intended to give an idea of the state of art from the introduction of Christianity to the tenth and eleventh centuries. These paintings demonstrate how much art owed to its Greek origin in this city. The description of the subjects is given at length in "*Dissertation sur les Catacombes de Naples*," in the third part of Pellicia's learned work on the antiquities and ordinances of the Christian church at various periods.



Portrait de la reine Catherine de Médicis, par Jean de Clugny, 1575. D. 1. 1. 1.



Ed io sono in un grado

... in un grado ...

PLATE XII.

VARIOUS FRESCO PAINTINGS AND PAINTINGS ON GLASS, FOUND IN THE CATACOMBS.

1. A monument to a grave-digger; he is represented in full costume with a mattock in one hand, and a lamp to light him at his gloomy work in the other; the various implements necessary to his occupation lie at his feet, both his name and employment are given in the inscription over the figure; there are crosses formed of four Γ , gammas, entwined on different parts of the dress. This painting is from the catacomb of St. Calixtus. (Boldetti, Osservazioni, p. 60.)
2. Portrait of Pietro Luci, principal of the excavators, or grave-diggers, employed in searching for the bodies of saints, in the catacombs; he was employed as a guide by Agincourt for several years during his extensive researches.
3. Grave-diggers in the catacombs at work; one holds a mattock, another a lamp, and the third a spade. This painting is from a chapel of the catacombs in the Via Latina. (Aringhi, Roma subterranea, vol. ii., pp. 22 and 23.)
4. The annunciation, or possibly only a conversation between two persons; a painting from a chapel in the Cemetery of Priscilla in the Via Salara. (Ibid., vol. ii., p. 297. Bottari, Roma sotterranea, vol. iii., pl. clxxvi., p. 141.)
5. Abraham about to sacrifice his son Isaac; a painting on a "monumentum arcuatum" in the Cemetery of St. Marcellinus and St. Petrus on the Via Labicana. (Aringhi, Roma subterranea, vol. ii., p. 123.)
6. Labours of the early Christians condemned to work in the excavations which afterwards became the catacombs; painting in a chapel of the Cemetery of St. Calixtus. (Ibid., vol. i., p. 535.)
7. The dove with the olive branch returning to Noah in the ark, from the Cemetery of Priscilla. (Ibid., vol. ii., p. 285.)
8. The Virgin and Child; from the Cemetery of San Giulio, or of San Valentino on the Via Flaminia. (Ibid., vol. ii., p. 353.)
9. Jesus with his apostles, or disputing with the doctors; from the Cemetery of St. Calixtus. (Ibid., vol. i., p. 529.)
10. Paintings on the ceiling of a chapel discovered by Agincourt in 1789, in the Catacomb of St. Saturninus on the Via Salara.
11. The Good Shepherd, a landscape in a MS. in the library of the Vatican, No. 5409.
12. The raising of Lazarus; in the Cemetery of St. Calixtus. (Ibid., vol. i., p. 565. Roma sotterranea, p. 239.)
13. The man sick of the palsy healed by Christ, from the same. (Ibid., vol. i., p. 541.)
14. The rainbow formed by the tail of a peacock, an emblem of Christian immortality, from the Cemetery of Priscilla. (Ibid., vol. ii., p. 285.) Bosio, in his "Roma sotterranea," p. 642, explains the various symbolical emblems expressed by this bird, which is very frequently found in the catacombs.
15. The Saviour saying "Suffer little children to come unto me" (Matthew, chap. xix.); painting from the cemetery on the Via Latina. (Aringhi, Roma subterranea, vol. ii., p. 25.)
16. Five figures each holding a small vessel in one hand, and a wand or whisk for sprinkling holy water in the other; a painting in the Cemetery of St. Agnes on the Via Nomentana. Aringhi (Ibid., vol. ii., p. 199) is of opinion that these figures are intended for the five wise virgins, the first knocking at the door of the bridegroom with the wand, which, however, Bottari considers to be but a whisk for holy water. (Roma sotterranea, vol. iii., p. 70. pl. cxlviii.)
17. Christ on the cross, habited in a long robe, with the Virgin and St. John, from the Cemetery of Giulio on the Via Flaminia. (Aringhi, Roma subterranea, vol. ii., p. 354.)
18. The martyrdom of a saint from the same place; this is the only instance of a subject of this painful nature being found in the catacombs. They were as much avoided by the early Christians as sought for afterwards. (Ibid., vol. ii., p. 353.)
19. An ordination of some kind, conferred either by Christ or a bishop, from the Cemetery of St. Hermes on the Via Salara. (Ibid., vol. ii., p. 329. Bottari, Roma sotterranea, vol. iii., pl. clxxvi., p. 160.)
20. The martyrdom of St. Vittorino, bishop of Amiternum, from a bas-relief on a wall of the church dedicated to this saint, near the town of Aguila in the Abruzzi. (Marangoni, Acta sancti Victorini Episcopi Amiterni et Martyris illustrata, etc.; Roma, 1740.)
21. Peter on the cross habited in a long robe; from a painting in the manuscript of Monseigneur Penna, No. 5409, in the library of the Vatican.
22. The Virgin and Child, with a deacon at the side holding a sort of fan, from a painting at the bottom of an ancient drinking glass, used by the early Christians. (Boldetti, Osservazioni, etc., pl. vii., p. 202.)
23. The head of a young man, with a golden seal on his breast, with the name of T. Clodius Victor; also the heads of a young man and child, with the names of Fortunatus Zenobius; from glasses in the Ecclesiastical Museum of the Collegio Romano.
24. The heads of two youths, with Victory in a quadriga, and a man attacking a boar with vine leaves; from the bottom of a large glass in the Ecclesiastical Museum of the Collegio Romano.
25. The figure of a shepherd, from a glass in the collection of Monsignor Gaetano Marini.
26. The bottom of another glass of the same kind, containing a monogram of Christ, a man, woman, and child, with the names of Sebere, Cosmas, and Lea, with the usual ejaculation at the right side of "ZESES, VIVAS."
27. The bottom of a glass with an inscription not in very good preservation, but which we should read thus: "Dignitas amicorum vivas cum tuis feliciter." Buonarroti mentions a similar inscription. (Osservazioni sopra alcuni frammenti di vetro, pl. xvii., p. 98.)
- 28, 30. Two glasses, supposed to have served as chalices in the early Christian church; one is thirteen inches two lines in height, and three inches two lines in width; the other eight inches in height, and two inches nine lines in width. Both are simple in form and without ornament. They were preserved by the monks of S. Basilio, near the Palazzo Barberini at Rome.
29. A drinking-glass or chalice of a beautiful antique form, highly ornamented, in gold, enamel, and colours.

PLATE XIII.

A SELECTION FROM SOME OF THE FINEST ANCIENT MOSAICS.

1. Part of an ancient mosaic pavement found in the Villa Adriana at Tivoli, formed of small pieces of marble of various size and colour. It is the kind of mosaic called by the ancients "opus tessellatum," and appears to have been the first invented. (Furietti, *De Musivis Romæ*, 1752, pl. iv., p. 54.) Bulingerus in his work gives the opinion of several ancient authors, in addition to his own, upon the material, &c. &c. used in mosaic work. (Bulingerus, *De pictura, plasticæ et statuariæ*, lib. ii., cap. 8; Lugduni, 1627.)

2. Another mosaic pavement in marble, from the Basilica of S^c Croce in Jerusalem. Many of the churches built in Rome at the time of the early Christians had pavements of this kind. Ciampini gives a great many in his "Vetera Monumenta," Rome, 1747, vol. i., pl. xxxix., p. 80.

3. A tiger attacking a bull, in the kind of mosaic called by the ancients "opus sectile," cut and inlaid with great care, both as regards the subject and colour. This mosaic is in one of the chapels of the Church of St. Antonio Abate, near the Church of S^c Maria Maggiore in Rome, and is given by Ciampini. (*Ibid.*, vol. i., pl. xxii., p. 56.) He mentions having seen the same subject in an old ruined church called St. Andrea in Barbara, built on the ruins of the Basilica Siciniana, of which he gives a full account. (*Ibid.*, vol. i., cap. xxvii., p. 242.) In the same place there is another piece of mosaic work, formed in a similar manner of marble, the colours chosen to suit the subject, representing a leopard devouring a stag. These two specimens of opus sectile appear to stand alone of their kind. Ciampini considers that they represented the fights of beasts established by Antony the Triumvir on the occasion of his triumph, but Lampridius, in the life of Alexander Severus, tells us that this emperor was a great lover of the arts, and was the first to introduce the employment of marbles of different colours. This kind of work was therefore called, after him, "opus Alexandrinum," and as he had the honour of a triumph after his conquest of the Persians, and gave the Romans plays and games, it is not unlikely that these works were executed at that time; but, however this may be, from the incorrectness of the drawing we should say that they must have been made before the art of mosaic work attained any perfection, or during its decline.

4. Part of a mosaic ornament on the vault of the Church of S^c Constantia, Rome, the plan of which is given in pl. vii. of the part on Architecture.

5. Another piece of mosaic work from the same place, with children on the branches of the vine, and a car drawn by oxen carrying the vintage. There are twelve similar compartments in the Church of S^c Constantia, the designs of which are nearly all different. They are formed of small cubes of glass.

6. Hercules, after destroying the sea monster to whom Hesione was destined as a sacrifice, offers her as a wife to Telamon. This mosaic is of the finest description; it is formed of very small pieces of marble, called by the ancients "opus vermiculatum." Most of the subjects in this and the five following plates are in this kind of mosaic work, as it bears comparison with painting better than any other. The subject of No. 6 was found in 1760 at Atina near Arpino in the kingdom of Naples, and was placed in the celebrated villa of the late Cardinal Alessandro Albani. Wincklemann gives a full account of this subject in his "Monumenti inediti," vol. i. The same subject has been found in Herculaneum, but very differently treated. (*Pittura d'Ercolano*, vol. iv., pl. lxiii., p. 313.)

7. Some of the ornaments and medallions, with heads of Muses, surrounding an ancient mosaic pavement discovered in

1779 under the ruins of the ancient city of Italica near Seville in Spain. Alexandre de Laborde published a full account of it in 1802.

8. The rape of Europa; a mosaic of extraordinary beauty found near Preneste, now in the Barberini Palace at Rome. (Ciampini, *Vetera Monumenta*, vol. i., pl. xxxiii., p. 82.)

9. Perseus delivering Andromeda; a marble bas-relief found at the excavation of the Muti Palace, near the Piazza de' Santi Apostoli in Rome. It was first taken to the Villa Panfilii, and then to the Museum of the Capitol. (*Museo Capitolino*, vol. iv., pl. lii., p. 243.)

10. A battle of Centaurs with lions and tigers; a very beautiful mosaic found at the Villa Adriana in 1779.

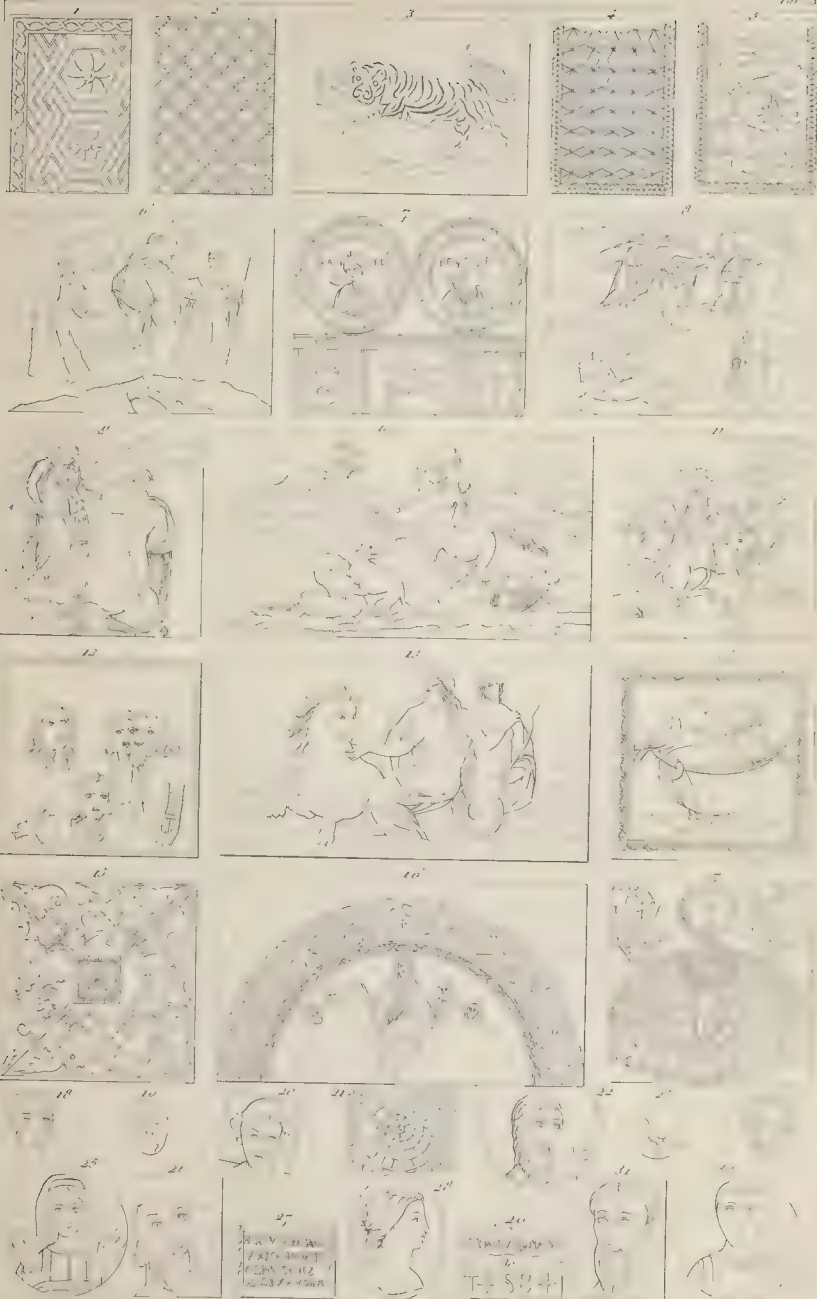
11. Love taming the lion, and leaving Hercules to spin; "omnia vincit amor;" the ideas in this subject are very spirited, but the drawing is careless. It was found at Antium, and presented to Pope Benedict XIV. by M. Angelo Gabrielle. It is now in the Museum of the Capitol. (*Museo Capitolino*, vol. iv., pl. xix., p. 87.)

12. Various masks, forming a very perfect piece of workmanship, both as regards drawing and material. This was found in the Villa Adriana, and is now preserved with the care it so well deserves in the Museum of the Vatican.

13. Nereids and a sea-horse, in opus vermiculatum. (Ciampini, *Vetera Monumenta*, vol. ii., pl. ii., p. 4.)

14. The celebrated mosaic known by the name of the "Doves of the Capitol," found in the Villa Adriana at Tivoli, by Cardinal Furietti, who engraved it in his treatise "De Musivis," p. 27. It was secured to the Museum of the Capitol by Pope Clement XIII. (*Museo Capitolino*, vol. iv., pl. lxix., p. 357. Wincklemann, *Storia delle arti*, vol. ii., pp. 280-380.) This mosaic is the most perfect work of art of the kind known. Furietti numbered 160 pieces of marble in one square inch. Pliny mentions a similar subject as one of the finest productions of a Greek artist of the name of Sosus:—"Celeberrimus fuit in hoc genere Sosus, qui pergamini stravit, quem vocant Asaroton æcon, quoniam purgamenta cœne in pavimento, quæque everri solent, veluti relieta, fecerat parvis à testulis, finctisque in varios colores. Mirabilis ibi columba bibens et aquam umbræ capitis infuscans: apricantur aliæ scabentes sese in canthari labro." (*Hist. Nat.*, lib. xxxvi., cap. xxv., sec. 60.) Most of the subjects of the mosaics found in Rome are taken from the Greek mythology, and must have been either executed by Greeks, or copied from Greek originals. The celebrated mosaic of Palestrina greatly supports this conclusion. The names are in the Greek character and the buildings in Grecian style, whilst the subjects are all Egyptian. According to Pliny, the art of mosaic work was first introduced in Rome in the time of Sylla (captivè sub Sylla), who was supposed to have been the author of Palestrina's mosaic, and as we learn from history that this general became possessed of innumerable works of art by his conquest of Athens, and conveyed pictures, statues, columns, &c. to Rome, it is not improbable that he also conveyed mosaics. In opposition to this opinion there are considerable grounds for supposing that this art was first introduced in the time of Adrian, who endeavoured to unite the styles of Greek and Egyptian art in Italy, and therefore very probably suggested the mosaics at Preneste.

15. A mosaic found in 1670 in the Baths of Antoninus Caracalla. A large engraving of this subject is given in the "Picture antique cryptarum Romanorum." (Edit. 1750, appendix, pl. i.)



Sezione delle più belle pitture antiche in miniatura.

1840

1841

1842

1843

1844

PLATE XIII.—(CONTINUED.)

16. Figures and arabesques in mosaic work, on a monument in the Catacomb del Crocifisso, near the Porte Salaria, discovered by Agincourt in 1780.

17. An arabesque in mosaic on the semi-dome of the apsis in the Church of St. Clement at Rome, executed in 1299 in honour of St. Dominic. This mosaic is not placed here in chronological order, but in comparison with Nos. 4 and 5, to show the difference of works of art of this kind during a period of eight or nine centuries.

18. A head of rather a large size in black and white marble, found by Agincourt in 1780, in the Catacomb of St. Hermes.

19. The stone of a ring, on which there is a lizard of green stone, inlaid in a ground of blue, with a thread of gold round the outline.

20. Portrait of Pope Giovanni VII., a work of the eighth century.

21. Fragment of a mosaic pavement in black and white stone, with fine lines of lead, a very peculiar kind of mosaic work. It was found in the island of Delos in 1785, and presented to Cardinal Borgia, who placed it in his museum at Velletri.

22. Head of Christ, a mosaic of the first century; the original (of the same size) is in the collection of the Advocate Mariotti in Rome.

23. The stone of a ring, in similar workmanship to No. 19, with a parrot in four different coloured stones; the wings are green, the breast yellow, and the head, neck, tail, and legs, are red; both these rings belonged to Prince Stanislaus Poniatowsky.

24. Head unknown, discovered in the same place, and at the same time as No. 18.

25. A woman praying, from the Catacomb of Ciriaco.

26. The head of St. Peter, which, as well as that of St. Paul, No. 31, formed part of the mosaic in the Triclinium of St. John Lateran, now in the collection of the Advocate Mariotti.

27. An inscription in small black and white stones, found by Agincourt in 1780, in the Catacomb of St. Saturninus, near the Porte Salaria.

28. A fine head in a medallion, executed in mosaic relief. This subject is engraved in Count Caylus' "*Recueil d'Antiquités*," vol. iii., pl. lix. He observes, that this kind of mosaic in relief is very rare, and of a different description to that described by Procopius "*De Bello Gothico*," cap. 24., who says that there was a figure of King Theodoric in an open square in Naples, formed entirely of small stones of various colours. Bulengerus, (*De pictura*, &c., cap. viii.) mentions a statue of the nephew of Augustus, erected in his oratory (*Lararium*), which was formed of a mosaic of costly stones.

29. An inscription, in black and white stone, similar to No. 27, and found in the same place.

30. Inscriptions in mosaic, formed of stones and pieces of coloured glass, published by Boldetti. (*Osservazioni sopra i cimiterj*, p. 522.)

31. Head of St. Paul, taken from the ancient mosaic of the Triclinium of Pope St. Leo, in St. John Lateran, from the collection of the Advocate Mariotti.

32. Portrait in mosaic, found in the Catacomb of St. Ciriaco.

PLATE XIV.

MOSAICS FROM THE CHURCH OF S^{ta} MARIA MAGGIORE IN ROME, PLACED IN COMPARISON WITH THE
BAS-RELIEFS OF TRAJAN'S COLUMN. FIFTH CENTURY.

1. Jupiter appearing to the army of Trajan, and urging them to the assault of a town. (Pietro Sante Bartoli, *Columna Trajana*, pl. xviii.)

2, 3. God appearing to the army of Joshua at the siege of Jericho. (Joshua, chap. v.) These two subjects form part of the mosaic above the pillars in the Basilica of S^{ta} Maria Maggiore, a work of the fifth century. (Ciampini, *Vetera Monumenta*, vol. i., pl. lxii., fig. ii., p. 222.)

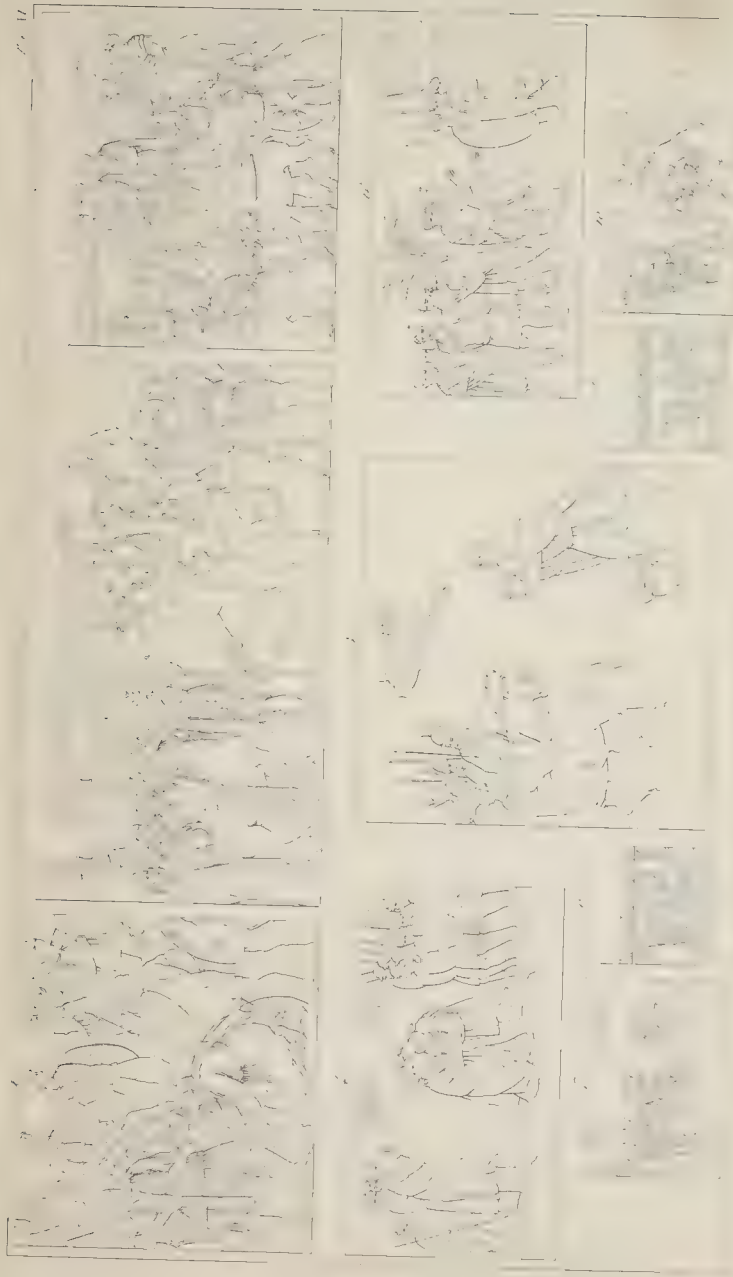
4. Trajan receiving the report of the spies sent by him to reconnoitre. (Pietro Sante Bartoli, pl. xxvi.)

5, 6. The two spies sent by Joshua to the town of Jericho escaping from the house of Rahab. (Joshua, chap. ii., v. 1-15.) These two mosaics, as well as Nos. 2 and 3, formed part of the mosaic in the Basilica of S^{ta} Maria Maggiore. (Ciampini, pl. lxi., fig. 2., and pl. lxii., fig. 1., p. 222.)

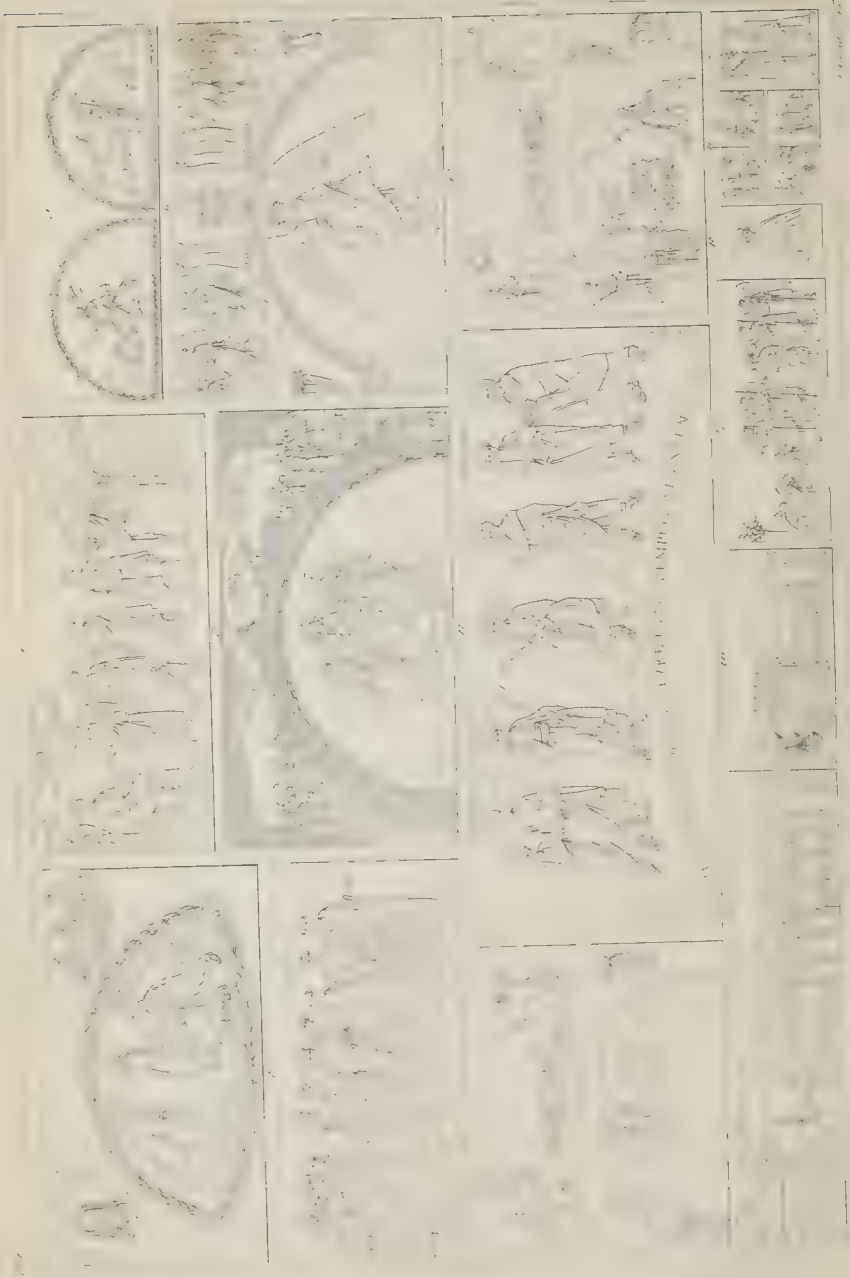
PLATE XV.

OTHER MOSAICS FROM THE BASILICA OF S^{ta} MARIA MAGGIORE, PLACED IN COMPARISON WITH THE
BAS-RELIEFS OF TRAJAN'S COLUMN. FIFTH CENTURY.

1. Trajan receiving the homage of a conquered king; a bas-relief from Trajan's column. (P. S. Bartholi, pl. xci.)
2. A sacrifice on the return of Trajan. (Ibid, pl. lxxvi. and lxxvii.)
3. The ambassadors of a conquered people begging for peace of Trajan. (Ibid, pl. xx.)
4. Esau receiving Jacob's submission; part of the mosaic work in the Basilica of S^{ta} Maria Maggiore at Rome, a work of the fifth century. (Ciampini, *Vetera Monumenta*, vol. i., pl. liv., p. 215.)
5. Melchisedec meeting Abraham and offering him bread and wine as conqueror of the five kings; a mosaic from the same church. (Ibid, vol. i., pl. l., p. 212.)
6. Jacob's message to Esau to request his friendship, from the same. (Ibid, vol. i., pl. liv., p. 215.)
7. The ambassadors of Gibeon supplicating for peace of Joshua; taken from a manuscript in the library of the Vatican. (No. 405.)
8. William the Conqueror, as Duke of Normandy, receiving the ambassador of King Harold of England, part of the Bayeux tapestry worked by Countess Matilda, representing the Conquest of England. The whole of this tapestry is given in pl. clxvii.
9. King William sends officers to reconnoitre, from the same tapestry.
10. Joshua sends to reconnoitre the town of Ai. (Joshua, chap. vii., v. 2.) This painting is taken from a manuscript in the library of the Vatican. (No. 405.)



(In some of the above sketches, the same object is shown from different points of view.)



1850 - 1851 - 1852 - 1853 - 1854 - 1855 - 1856 - 1857 - 1858 - 1859 - 1860

PLATE XVI.

MOSAICS FROM DIFFERENT CHURCHES IN ROME AND RAVENNA. FOURTH TO SIXTH CENTURY.

1. The Redeemer, according to tradition, appearing to the Roman people, on the day of the consecration of the Basilica of St. John Lateran by Constantine. This mosaic is in wonderful preservation, considering the number of times this church has been destroyed by fire. Nicholas IV., who rebuilt the choir, had it restored, after which Giovanni XXII., in the year 1318, accorded extraordinary indulgences to all who made a pilgrimage to it.

2. Jesus Christ and two Apostles; a mosaic in one of the semicircular niches in the Church of S^a Constantia, commonly called the Temple of Bacchus, erected in the fourth century by Constantine. (Ciampini, *Vetere Monumenta*, vol. iii., pl. xxxii., p. 131.) There is a sort of monogram on the dress of the Apostle to the right of Christ, which is very frequently found in mosaics in the catacombs, and in the paintings of manuscripts.

3. Nearly the same subject, from the tribune of the ancient Church of St. Peter; the names of the Apostles are written in Greek on one side, and in Latin on the other. (Ibid., vol. iii., pl. xlii., p. 42.)

FIFTH CENTURY.

4. The annunciation; part of the mosaic in the triumphal arch at the entrance of the Basilica of S^a Maria Maggiore, executed about the time of Pope Sixtus III. (Ibid., vol. i., pl. xlix., p. 206.)

5. Two figures of the Redeemer, in mosaic, of the fifth century, from the small church of San Nazaro e Celso at Ravenna. (Ibid., vol. i., pl. lxi. and lxvii., p. 227.)

6. The triumph of Christ; a mosaic on the triumphal arch of St. Paul outside the walls of Rome, executed in 441 by order of Galla Placidia, daughter of the Emperor Theodosius, wife of Constantine and mother of the Emperor Valentinian III. (Ibid., vol. i., pl. lxviii., p. 229.)

7. Christ on his throne, with an angel on either side; a mosaic of the fifth or sixth century, in the apsis of the Church of S^a Agatha Maggiore at Ravenna. (Ibid., vol. i., pl. xlii., p. 185.)

SIXTH CENTURY

8. The consecration of the Church of St. Vitale at Ravenna, by St. Maximian, in the presence of the Emperor Justinian and his court in 547; a mosaic in the choir, anno 547. (Ibid., vol. ii., pl. xxii., p. 73.)

9. The Lamb, symbolical of the Apocalypse of St. John; a mosaic of the year 530, in the Church of St. Cosma and S. Damiano in Rome. (Ibid., vol. ii., pl. xv., p. 58.)

10. A mosaic in the Church of St. Vitale at Ravenna, of the year 547, with subjects from the Old Testament. (Ibid., vol. ii., pl. xxi., p. 70.)

11. Christ sitting on the globe with St. Peter, St. Laurence, and Pope Pelagius, on his right, and St. Paul, St. Stephen, and St. Hippolytus on his left; a mosaic in the tribune of the

Basilica of S. Lorenzo outside the walls of Rome, anno 578. (Ibid., vol. ii., pl. xxviii., p. 101.)

12. A mosaic of the year 547, with subjects from the Old Testament, in the Church of St. Vitale at Ravenna. (Ibid., vol. ii., pl. xx., p. 66.)

13. A mosaic in the Church of St. Apollinaris, called Nuovo, at Ravenna, built by Theodoric at the commencement of the sixth century for the Arian form of worship; after the destruction of the Gothic kingdom it was consecrated to the Catholic religion, and was considerably altered and embellished. (Ibid., vol. ii., pl. xxvi., p. 90.)

14. A person sitting at a table with three others standing, supposed by Ciampini to have been intended for King Theodoric; a mosaic of the sixth century, in the Church of St. Apollinaris in Classe at Ravenna. (Ibid., vol. ii., pl. xxiv., p. 88.)

15. The façade of a palace; a mosaic of the year 570, in the Church of St. Apollinaris Nuovo at Ravenna, supposed to have been the one built by King Theodoric, and given in pl. vii. of the Architectural part of this work. Ciampini (Ibid., vol. ii., pl. xxvi., p. 92) entertains some doubts on this subject, but besides the probability that a prince who contributed so much to the beautifying of Ravenna, and made it the seat of government, should also have built a palace there, Fabri, in his "*Memorie sagre di Ravenna antica*," says that the representation of this palace in mosaic work was executed by order of the Archbishop S. Agnello, who consecrated this church to the Catholic religion, and quotes an inscription in mosaic formerly over the high altar, in which the building is ascribed to Theodoric, king of the Goths. The representation in mosaic of draperies and curtains between the columns of this palace give some idea of the splendour of these ornaments in public buildings, and especially in churches at this period, thus described: "*Vela pendentes inter columnas*." "*Venire ad primum et secundum velum*." "*Cortinae albæ Holosericeæ rosate*," etc. These curtains are frequently mentioned by the librarian Anastasius, among the presents made by popes and princes to different churches. They were generally of purple silk, with gold or silver embroidery, frequently representing sacred subjects.

16. The ancient port of Ravenna; a mosaic in the Church of St. Apollinaris at Ravenna. (Ciampini, *Vetere Monumenta*, vol. ii., pl. xxvii., p. 99.)

17. Offerings of the Magi; a mosaic in the same church. (Ibid., vol. ii., pl. xxvii., p. 100.)

18. Portrait of the Emperor Justinian; a mosaic over one of the doors of the Church of St. Apollinaris Nuovo. (Ibid., vol. ii., pl. xxv., p. 89.)

19. Four subjects from the New Testament, in mosaic work in the same church. (Ibid., vol. ii., pl. xxvii., p. 95.)

20. Two saints; a mosaic in the same church. (Ibid., vol. ii., pl. xxvi. and xxvii., pp. 95 and 100.)

PLATE XVII.

MOSAICS FROM CHURCHES IN ROME. SEVENTH TO THE NINTH CENTURY.

SEVENTH CENTURY

1. Christ with an angel on either side; the Virgin with apostles and martyrs underneath; a mosaic commenced in 640 by Pope Giovanni IV., and completed by his successor Theodore in 649, in the tribune of the Church of S. Venanziano near St. John Lateran. (Ciampini, *Vetera Monumenta*, vol. ii., pl. xxx., and xxxi., pp. 106 and 108.)

2. Mosaic in the apsis of the Church of S^a Agnese outside the walls of Rome. St. Agnes is represented in the centre with Popes Symmachus and Honorius standing on either side. The Emperor Constantine built this church in honour of St. Agnes, and the decoration was undertaken by the two popes, the latter of whom gave the mosaic. St. Ambrosius speaks of this martyr with the greatest veneration. (Ibid., vol. ii., pl. xxix., p. 103.)

3. St. Sebastian in the costume of the Greek school; a mosaic in the Church of S. Pietro in vincoli at Rome, supposed to have been executed by a Greek artist in 680, when Rome was visited by a fearful pestilence, and great faith was placed in the intercession of this saint. (Ibid., vol. ii., pl. xxxiii., p. 116.) The plan and details of the Church of S. Pietro are given in pl. xxi. of the part on Architecture.

4. St. Euphemia with two snakes; a mosaic found in the church dedicated to her in 688; it was situated near S^a Pudenziana, and destroyed during the reign of Pope Sixtus V. (Ibid., vol. ii., pl. xxxv., p. 118.)

5. A hand from the clouds pointing to a cross, on the top of which is the head of our Saviour, with St. Primus and St. Felicianus standing on either side. This mosaic, executed about the year 645, is in the Church of S. Stefano Rotondo on Mount Coelius. (Ibid., vol. ii., p. xxxii., p. 111.)

EIGHTH CENTURY.

6. Pope Giovanni VII., who reigned from 705 to 708; a mosaic in the Church of St. Peter, which has been restored. (Dionysius, *Vaticane Basilicæ cryptarum monumenta*; Romæ, 1773, pl. xviii., p. 44.)

7. Half-length figures of the Virgin and a saint, from the same place. (Ibid., pl. lxxv., p. 184.)

8. The Virgin and Child; a mosaic placed in the ancient Church of St. Peter by Pope John VII. about the year 705, and removed to the Basilica of S^a Maria in Cosmedino in 1639. (Ciampini, *Vetera Monumenta*, vol. iii., pl. xxxiv., p. 75.)

9. A mosaic in the ancient Triclinium of Pope Leo III. at Rome, representing Christ and his Apostles in the centre; at the right Christ is giving keys to St. Peter and a banner to Constantine; on the left St. Peter is giving the pallium to Pope Leo III. and a banner to Charlemagne. (Ibid., vol. ii., pl. xxxix., p. 128.)

10. The transfiguration, the annunciation, and the birth of Christ; a mosaic in the Church of St. Nereus and St. Achilleus at Rome. (Ibid., vol. ii., pl. xxxviii., p. 125.)

NINTH CENTURY.

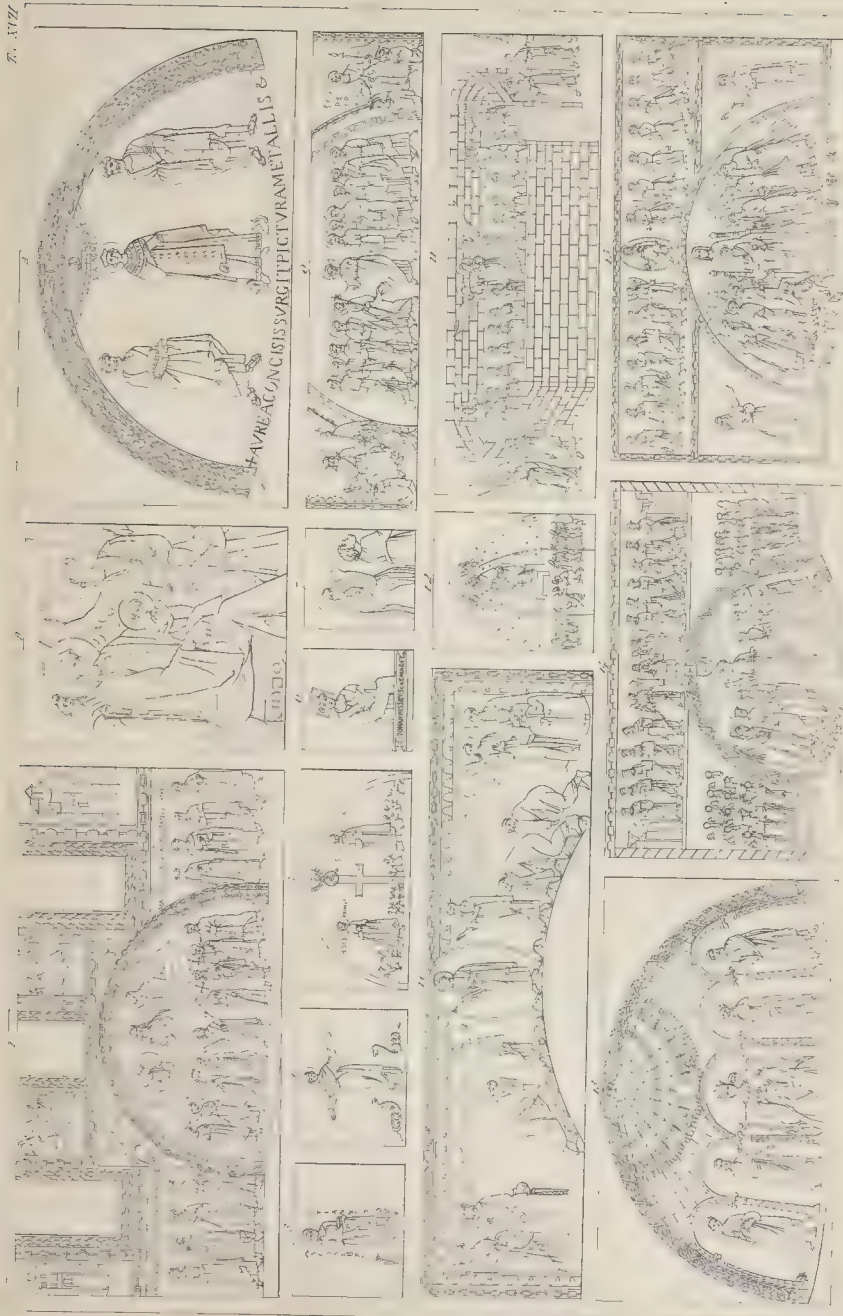
11. The Holy City, from the Revelations of St. John, chap. vii.; a mosaic in the choir of the Church of S^a Praxedis at Rome, a work executed in 818. (Ibid., vol. ii., pl. xlv.)

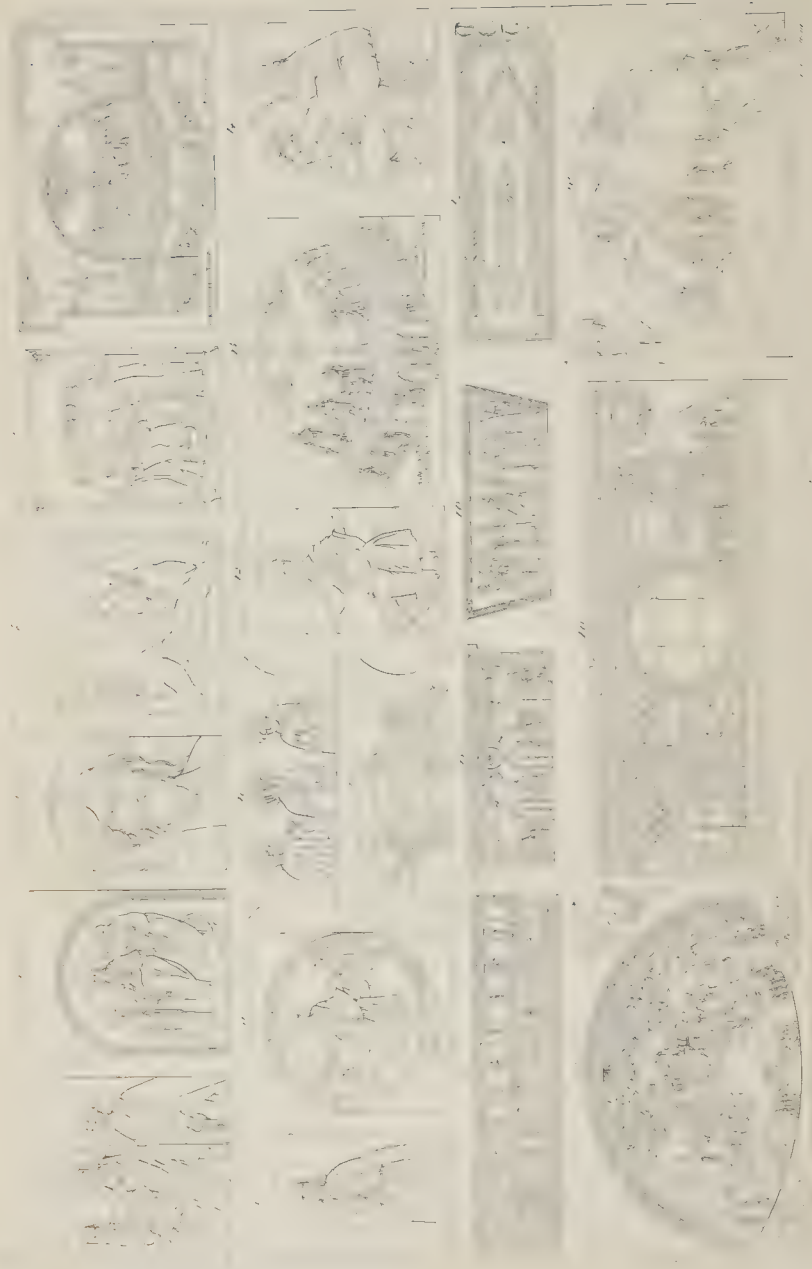
12. Another subject from the Revelations of St. John, chap. iv.; a mosaic in the basilica built by Charlemagne at Aix-la-Chapelle in 802. The plan, &c., of this basilica is given in pl. xxv. of the Architectural section.

13. The Virgin and Child in a very rich dress, after the manner of the Greek school, with four of the Apostles; a mosaic of the year 848 in the choir of the Church of S^a Maria Maggiore at Rome. (Ibid., vol. ii., pl. liii., p. 163.)

14. The Virgin with saints and angels, and Christ with the twenty-four elders; a work of the Greek school in the Church of S^a Cecilia at Rome. It appears from an inscription we have under the mosaic that this church was rebuilt by Pope Paschalis I. in 817. (Ibid., vol. ii., pl. li. and lii., p. 156.)

15. Nearly the same subject, placed by Pope Paschalis I. in the Church of S^a Maria Dominica at Rome. (Ibid., vol. ii., pl. xliii. and xliv., p. 142.)





Les figures en bas et en haut de la page

PLATE XVIII.

MOSAICS IN ROME, FLORENCE, AND VENICE, OF THE TENTH TO THE FOURTEENTH CENTURY.

TENTH CENTURY.

1. Christ with St. Peter and St. Paul; a mosaic formerly on the tomb of the Emperor Otho II., under the portico of the ancient Church of St. Peter, now transported to the vaults of this basilica. (Alemannus, *De Lateranensibus Parietinis*, p. 88. Ciampini, *Vetera Monumenta*, vol. i., p. 272. Dionysius, *Crypt. Vat. Monum.*, pl. x., p. 22.)

2. Jesus Christ, the Virgin, and St. Mark; a mosaic of the eleventh or twelfth centuries, in the Church of St. Mark at Venice. (Zanetti, *Della pittura Veneziana*, p. 562.)

ELEVENTH CENTURY

3. Head of Christ, with an inscription in mosaic of the year 1296, in the Church of S^a Miniato at Florence. Vasari mentions this work as one of the first showing signs of the revival of art. (Vasari, *Proemio delle Vite*, &c., vol. i., p. 76; Roma, 1759.)

4. God creating Eve from the rib of Adam.

5. The circumcision of Abraham. These two works, of the eleventh or twelfth century, are from St. Mark's Church at Venice. (Zanetti, *Della pittura Veneziana*, p. 562.)

TWELFTH CENTURY

6. Jesus Christ and the Virgin surrounded by saints; a mosaic at S^a Maria in Trastevere in Rome, executed during the pontificate of Innocent II., between the years 1130 and 1143.

7. The Redeemer; a mosaic of the latter part of the thirteenth century, in the confessional of the Church of St. Peter. (Ciampini, *Vetera Monumenta*, vol. iii., pl. xiv., p. 49.)

8. Figures and ornaments in mosaics, from the inner wall of the Church of the Nativity at Bethlehem. We learn by a Greek inscription that this work was executed during the reign of Emanuel Comnenus Porphyrogenites, in the twelfth century, and that the name of the artist was Ephraim; he is called a mosaic painter and historian. (*Ibid.*, vol. iii., pl. xxxiii., pp. 150-162. Francis, *Quaresmii ex ordine mimumorum elucidatio terre sancte*, &c., vol. ii., lib. vi.; Antverpiæ, 1639.)

9. The Redeemer; a mosaic found over a gate in the ruins of an hospital. The duty of the order to which it belonged was to obtain freedom for Christian slaves. This order was founded in the thirteenth century, but only confirmed by Pope Honorius III. in 1218. We find from an inscription, that this mosaic was the work of a Master Jacobus and his son Cosmas, the heads of a celebrated family of artists; it is near the Church of S. Tomaso in Formis on Mount Coelius. Christ is represented giving freedom to a white man on one side, and to a black one on the other, as emblematical of universal benevolence.

THIRTEENTH CENTURY.

10. Christ, with two female saints, whom Ciampini considers were intended for St. Cyrilla and her mother Triphonia; a mosaic in the frieze of the portico of the Church of S. Lorenzo outside the walls of Rome, which was built by Honorius III. about the year 1216. (*Ibid.*, vol. ii., pl. xxviii., letter A, p. 103.)

11. Another mosaic from the same place, with Pope Honorius, S. Lorenzo, and a kneeling figure. The artist has fortunately placed the names near the figures, otherwise it would have been difficult to discover for whom they were intended. (*Ibid.*, vol. ii., pl. xxviii., letter D, p. 103.) The plan and details

of the Church of S. Lorenzo are given in pl. xxviii. of the part on Architecture.

12. Christ sitting on the globe; a mosaic from the baptistery of St. John at Florence, by the Florentine Andrea Tafi, who died in 1294.

13. A mosaic in the tribune of the Church of S. Giovanni Laterano at Rome. There is a cross in the centre with the Virgin, Pope Nicholas IV., and other saints. The name of the artist, Fra Giacomo Torrite, is given on one side, and that of his scholar and assistant, Fra Jacopo de Camerino, on the other. The latter executed a work in mosaic at Orvieto, in the fourteenth century. (*Storia del duomo di Orvieto*, by Padre della Valle; Roma, 1791, in fol.) Giacomo Torrite, or da Turrita, died in 1289, at the age of eighty-one. (*Vite de' Pittori*, vol. i., p. 31. Baldinucci, *Notizie de' Professori del disegno*, decennale ii. Della Valle, *Lettere Senesi*, vol. i., p. 282; Venetia, 1782.)

14. Christ crowning the Virgin; a mosaic by Gaddo Gaddi, over the great door of the Church S^a Maria del fiore at Florence, mentioned by Vasari as the most perfect up to the time of the death of this artist in 1312. (Vasari, vol. i., p. 33.)

FOURTEENTH CENTURY

15. Christ, the Virgin, and Apostles; a mosaic on the principal façade of the Church of St. Paul outside the walls of Rome, by Pietro Cavallini, who died in 1344 at the advanced age of eighty-five. (*Ibid.*, vol. i., p. 97.)

16. The Virgin and Child with the ten virgins; a mosaic on the outer façade of the Church of S^a Maria in Trastevere at Rome, by Cavallini.

17. Monument to a Dominican monk, in the Church of St. Sabine at Rome; in mosaic work of a very peculiar kind, formed of black and white stones inlaid in white marble. The inscription in the ordinary character of the period runs thus:—

HIC JACET FRATER MUNIO ZAMORENSIS NATIONE HISPANUS QUONDAM
ORDINIS FRATRUM PREDICATOREM MAGISTER SEPTIMUS QUI OBIT SEP.
TIMA DIE MENSIS MARTII ANNO DOMINI MILLESIMO TRECENTESIMO
PONTIFICATUS DOMINI BONIFACII P P VIII ANNO VI

18. The Virgin crowned by Jesus Christ, with a number of saints underneath; a mosaic in the Basilica of S^a Maria Maggiore in Rome, greatly resembling the one in S^a Maria Trastevere, given under No. 6. This work was commenced during the pontificate of Pope Nicholas IV., by Giacomo Torrite, or da Turrita. The Pope is represented kneeling on one side, and Jacopo Colonna, archpriest of the basilica, on the other. Baldinucci is of opinion that this mosaic was completed by Gaddo Gaddi, at the commencement of the fourteenth century, after the death of Turrita. (*Notizie de' Professori del disegno*, vol. i., decennale ii.)

19. The miraculous appearance of the Virgin; a mosaic in the Basilica of S^a Maria Maggiore, attributed to Gaddo Gaddi by Vasari; but an inscription discovered since his time, attributes it to Philippus Rusuti, a master hitherto unknown. The two heads marked with stars are given on a larger scale.

20. St. Peter; a celebrated mosaic from a drawing by Giotto in the portico of the Church of St. Peter at Rome, executed about the year 1340 from the portico of old St. Peter. (Vasari, *Vite*, &c., vol. i., p. 48. Ciampini, *Vetera Monumenta*, vol. iii., p. 76.)

MINIATURE PAINTINGS IN MANUSCRIPTS.

PLATE XIX.

MINIATURE PAINTINGS IN A GREEK MANUSCRIPT OF THE BOOK OF GENESIS. IN THE IMPERIAL LIBRARY
AT VIENNA. FOURTH OR FIFTH CENTURY.

1. Jacob blessing his grandsons, Ephraim and Manasseh, in the presence of their father and mother; traced from the original. (Ibid, chap. xlviii., v. 17-19.)

2. The first line of the seventh page of the manuscript, chap. xiv., v. 17, "And the King of Sodom went out to meet him;" carefully traced from the original.

3. Another specimen of the character used in the manuscript, "And when Jacob had made an end of commanding his sons" (Ibid, chap. xlix., v. 33); also carefully traced from the original.

4. Adam and Eve, after having eaten of the forbidden fruit, discover their nakedness. (Ibid, chap. iii., v. 6-8.)

5. God curses the Serpent, drives Adam and Eve out of Paradise, and places an angel at the entrance of the garden with a flaming sword in the form of a wheel. (Ibid, chap. iii., v. 24.)

6. Rebecca meeting Abraham's servant at the well, gives him and his camels to drink. (Ibid, chap. xxiv., v. 15-18.) The figure leaning on the urn represents the nymph of the fountain.

7. Isaac goes to Abimelech, king of the Philistines, with his wife Rebecca, whom he represents as his sister. Abimelech sees him sporting with Rebecca from a window, and reproaches him with his deception. (Ibid, chap. xxvi., v. 8-10.)

8. Laban, with his brethren, pursues Jacob and overtakes

him on Mount Gilead, where he had pitched his tent. (Ibid, chap. xxxi., v. 23-35.)

9. Joseph relating the dream in which the sun, moon, and stars made obeisance to him, to his father, mother, and brethren; the latter are seen in the lower part of the subject tending their flocks.

10. Israel sends Joseph to his brethren; he meets them at Dothan; they conspire to slay him. Joseph's road is marked by a sort of milestone, the first of which is pointed out by his guardian angel.

11. Joseph and Potiphar's wife.

12. Potiphar's wife accuses Joseph, and shows the garment he left in her hand.

13. The fulfilment of the dreams interpreted by Joseph; the chief butler is restored to his situation and gives the cup into Pharaoh's hand, whilst the chief baker is hanged on a tree and becomes food for the birds.

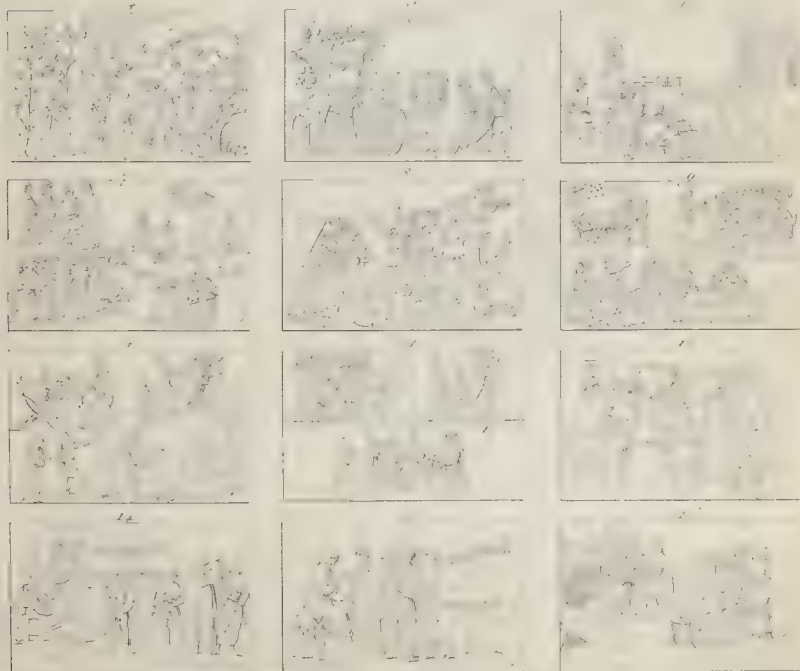
14. Joseph interpreting Pharaoh's dream.

15. Jacob blesses his children and dies.









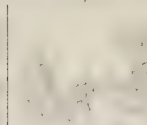
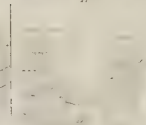



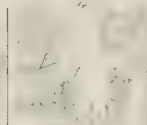
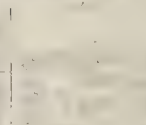

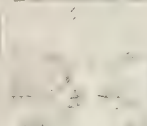
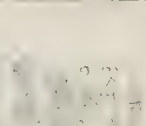
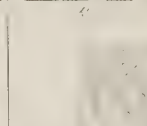
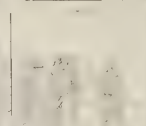

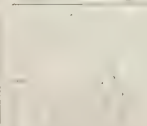
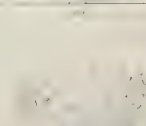
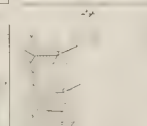
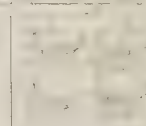

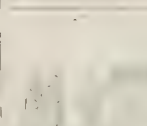

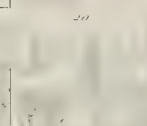
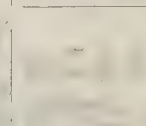
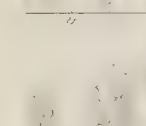

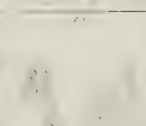
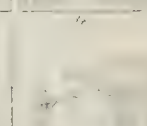

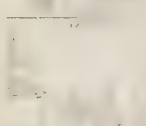
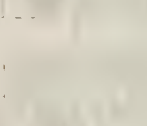

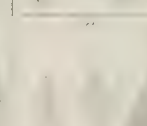

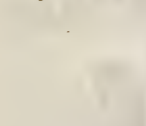
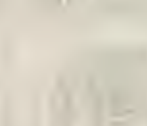
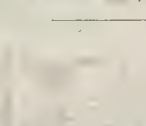
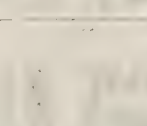
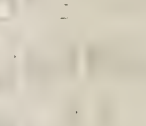
16. Joseph embraces his father, has him embalmed, and buried in the Cave of Machpelah. This manuscript, which is nearly square in form, is one of the most valuable in the imperial library at Vienna. It consists of twenty-six sheets of parchment with eighty-eight miniatures; the text is chiefly in gold and silver.



ΣΤΗΛΟΘΗΔΕ ΒΑΒΥΛΟΝΟΛΟΜΩΝ
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Minutature di un antico manoscritto della Seneca conservate nella imperiale biblioteca di Berlino.
 W. F. G. G.

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Sketches of various landscapes and buildings.

PLATE XX.

MINIATURE PAINTINGS FROM THE VIRGIL OF THE VATICAN, A LATIN MANUSCRIPT OF THE
FOURTH OR FIFTH CENTURY

1. A cow looking on at bulls fighting. (*Georgicorum*, lib. iii., v. 217.)
 2. Shepherds watering their flocks. (*Ibid.*, lib. iii., v. 327.)
 3. The old man tending his garden. (*Ibid.*, lib. iv., v. 125.)
 4. The labours of the Cyclops. (*Ibid.*, lib. iv., v. 174.)
 5. Orpheus descends to the infernal regions in search of Eurydice; he looks behind him in disobedience to the commands of Proserpine, and loses her for ever. (*Ibid.*, lib. i., v. 475.)
 6. Eurydice dies from the bite of a serpent. (*Ibid.*, lib. iv., v. 459.)
 7. Æneas, guided by Achates, inspects the building of Carthage. (*Æneid*, lib. i., v. 419.)
 8. The first meeting of Dido and Æneas. (*Ibid.*, lib. i., v. 594.)
 9. Venus commanding Cupid to assume the form of the sleeping Ascanius. (*Ibid.*, lib. i., v. 657.)
 10. Laocoon and his two sons destroyed by serpents, sent by Minerva. (*Ibid.*, lib. ii., v. 201.)
 11. Sinon opens the side of the wooden horse, from which the Greeks issue and take possession of Troy. (*Ibid.*, lib. ii., v. 250.)
 12. Hector appearing to Æneas in a dream. (*Ibid.*, lib. ii., v. 268.)
 13. Creusa entreating Æneas not to join the war against the Greeks, and Anchises returning thanks for the good omen of the flame kindled in the hair of Ascanius. (*Ibid.*, lib. ii., v. 671 et seq.)
 14. Æneas sacrificing to Venus on the shores of Thrace; he breaks a branch from the tree over the tomb of Polydorus, from which drops of blood issue. (*Ibid.*, lib. iii., v. 19.)
 15. The fleet of Æneas landing at Crete. (*Ibid.*, lib. iii., v. 124.)
 16. The Penates of Troy appearing to Æneas in a dream. (*Ibid.*, lib. iii., v. 147.)
 17. Æneas off the eastern coast of Sicily. (*Ibid.*, lib. iii., v. 687.)
 18. Dido sacrificing to Ceres, Apollo, Bacchus, and Juno. (*Ibid.*, lib. iv., v. 56.)
 19. Some of the buildings erected by Æneas at Carthage. This subject is given entire by P. S. Bartoli. (*Virgilii fragmenta*, p. 84; Rome, 1741. *Æneid*, lib. iv., p. 259.)
 20. Dido reproaching Æneas on hearing of his intended departure. (*Æneid*, lib. iv., v. 304.)
 21. The despair of Dido at the departure of Æneas. (*Ibid.*, lib. iv., v. 584.)
 22. Dido stabs herself on a funeral pile. (*Ibid.*, lib. iv., v. 642.)
 23. Dido expiring on the pile, surrounded by her women. (*Ibid.*, lib. iv., v. 663.)
 24. Boat races at the festivities given by Æneas, in rendering funeral honours to his father Anchises. (*Ibid.*, lib. v., v. 114.)
 25. Menestes thrown into the sea by Gyas. (*Ibid.*, lib. v., v. 151.)
 26. Æneas leaving the coast of Sicily. (*Ibid.*, lib. v., v. 782.)
 27. Æneas visits the Temple of Apollo at Cumæ, accompanied by the faithful Achates. (*Ibid.*, lib. vi., v. 45.)
 28. Æneas sacrifices four bulls to Hecate, a black sheep to Eumenides, and a barren cow to Proserpine. (*Ibid.*, lib. vi., v. 243.)
 29. Æneas conducted to hell by the Sibyl; he meets a crowd of monsters at the entrance. (*Ibid.*, lib. vi., v. 273.)
 30. After the Sibyl has put Cerberus to sleep, Æneas penetrates into hell, and sees Minos judging mankind by the urn of fate. (*Ibid.*, lib. vi., v. 417.)
 31. Æneas, guided by the Sibyl, meets Deiphobus, whose figure is nearly obliterated; Tisiphonus, the guardian of hell, sits at the entrance with a torch in his hand. (*Ibid.*, lib. vi., v. 494-555.)
 32. Æneas, after having affixed a golden branch to the gates of the Elysian fields, enters, and meets Dardanus and Orpheus with his lyre. (*Ibid.*, lib. vi., v. 635.)
 33. Æneas meets the shade of his father Anchises; souls drinking the waters of Lethe. (*Ibid.*, lib. vi., v. 666-713.)
 34. Æneas and the Sibyl leaving the Elysian fields by the gate of ivory. (*Ibid.*, lib. vi., v. 893.)
 35. The Trojans, favoured by Neptune, pass rapidly by the shores of Circe. (*Ibid.*, lib. vii., v. 10.)
 36. A swarm of bees settling on the laurel tree of Latinus; Lavinia, sacrificing with her father, is enveloped in flames. (*Ibid.*, lib. vii., v. 59.)
 37. Interview of the Trojan ambassadors with King Latinus. (*Ibid.*, lib. vii., v. 168 and 172.)
 38. Latinus assures the Trojan ambassadors of his friendly intentions, and presents them with valuable horses. (*Ibid.*, lib. vii., v. 274.)
 39. Juno appeals to Alecto, and incites him to destroy the harmony existing between the Trojans and Latins. (*Ibid.*, lib. vii., v. 323.)
 40. Battle between the Trojans and people of Latium, upon the wounding of Sylvia's stag. (*Ibid.*, lib. vii., v. 483.)
 41. Juno destroying the doors of the Temple of Janus. (*Ibid.*, lib. vii., v. 620.)
 42. Æneas meets with the white boar. (*Ibid.*, lib. viii., v. 81.)
 43. The ships of the Trojans transformed into sea nymphs, to the great astonishment of Messapus and the Rutuli. (*Ibid.*, lib. ix., v. 117.)
 44. Messapus besieges the Trojans; Nisus and Euryalus counsel a sally. (*Ibid.*, lib. ix., v. 159.)
 45. Nisus and Euryalus expose the project which they had formed for the attack of the Rutuli. (*Ibid.*, lib. ix., v. 224 et seq.)
- The manuscript from which these miniatures are taken does not contain the whole of Virgil, but there are fifty paintings, of which forty-five are given here; the other five are now entirely effaced. They were engraved by P. S. Bartoli at the expense of Cardinal Camillo Massimi, a great lover of the arts, in 1677, when forty-nine were still discernible, and he added six from another manuscript of Virgil, No. 3867 in the library of the Vatican. This celebrated engraver acquired the elements of drawing in the school of his friend Nicholas Poussin, and applied his knowledge in so masterly a style, that he in a manner embellished everything he copied.
- In another edition of this collection, published in 1725, the plates are given without the text, but a short description of the subjects is added in prose; it bears the following title:—
"P. Virgilii Maronis opera quæ supersunt, ex antiquo codice Vaticano, ad priscam imaginum formam incisa, à Petro Sancte Bartoli, in bibliotheca Camilli Cardinalis Maximi, diu servata, et demum, permissu Marchionis Camilli Maximi, typorum impressione pandita, 1725."

PLATE XX.—(CONTINUED.)

In 1741, Bottari published another edition of parts of this work, entitled "*Antiquissimi Virgiliani codicis fragmenta et picture, ex bibliotheca Vaticana ad prisca imaginum formas à Petro Sancte Bartoli muse; Romæ ex Chalkographia, R. C. A. Apud pedem marmoreum; anno 1741, fol.*" The plates are retouched, but the edition is excellent; the editor enumerates forty-five other manuscripts of Virgil in the library of the Vatican.

Bartoli's plates, again retouched, were used for the illustration of a translation of Virgil, published in 1763, under the following title:—"P. Virgilio Maronis *Bucolica, Georgica et Æneis*, ex codice Mediceo Laurentiano descripte, ab Antonio Ambrogio Florentino. S. J. Italico versu redditæ, adnotationibus atque variantibus lectionibus, et antiquissimi codicis Vaticani picturis, pluribus aliis veterum monumentis ære incisis, et clarissimorum vivorum dissertationibus illustratæ; Romæ, 1763." (J. Zempel, 3 vols. fol.)

Some plates were published with this translation from

manuscripts in the Collegio Romano of a later date. In 1782, another edition of the two manuscripts of Virgil in the Vatican was undertaken at Rome, by the bookseller Moldini, who again made use of Bartoli's plates; it bore the following title:—

"*Picture antiquissimi Virg., cod. Vat. a P. S. Bartoli ære incisæ; accedunt ex insignioribus Pinacothecis picture alie vetere, gemmæ et anaglypha, quibus celebriora Virgilii loca illustrantur, compendiosa explicatione apposita ad cxxxiv. singulas tabulas; Romæ, 1782, apud Venantium Monaldini bibliopolam in via cursus, fol.*" This work which promised so much was never completed.

The manuscript from which the subjects in this plate are taken is nearly square in form, measuring eight inches one line in length, and seven inches two lines in width. It consists of seventy-five pages, whilst a seventy-eighth is in the celebrated Laurentian library at Florence. There is not the least trace of ornament on the borders of this manuscript, a style of decoration which became so universal at a later period.

PLATE XXI.

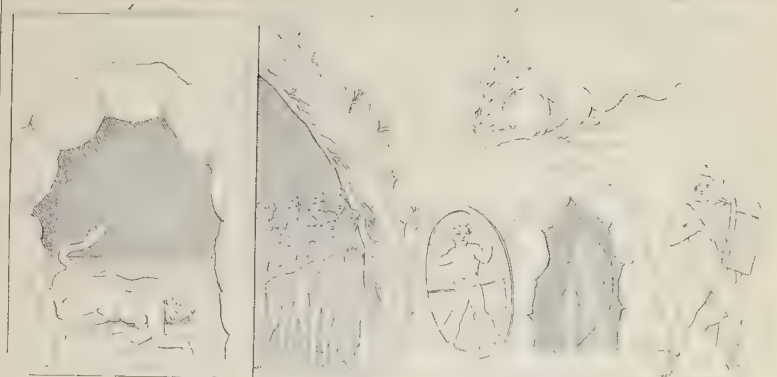
TRACINGS OF THE ORIGINAL ILLUSTRATIONS IN THE VIRGIL OF THE VATICAN.
FOURTH OR FIFTH CENTURY.

1. Eurydice, flying from Aristæus, is bitten by a snake concealed in the grass, and dies. (*Georgicorum*, lib. iv., v. 457.)

2. Orpheus, after having descended to the infernal regions in search of Eurydice, loses her at the moment of leaving, by looking back in disobedience to the command of Proserpine. (*Ibid*, lib. iv., v. 475, MS. of the Vat. fol. ix.)

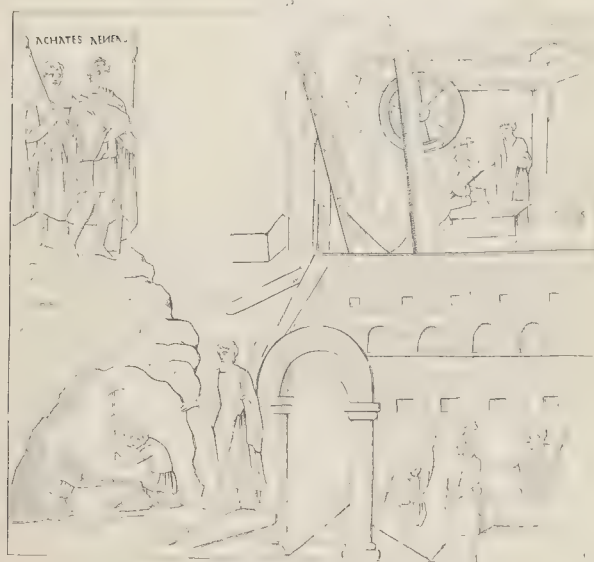
3. Æneas, guided by Achates, inspects the works undertaken by Dido for the beautifying of Carthage. (*Æneid*, lib. i., v. 419.) The three subjects on this plate, which have already been given

on the preceding, are carefully traced from the originals. By comparing these plates with those of P. S. Bartoli, it will be found that with the exception of the ensemble of the composition, they bear no real resemblance, and although the latter may be useful in the studio of the artist, they are unworthy the history of art. The names near some of the figures have been very carefully traced, to give an example of the character used in the manuscript.



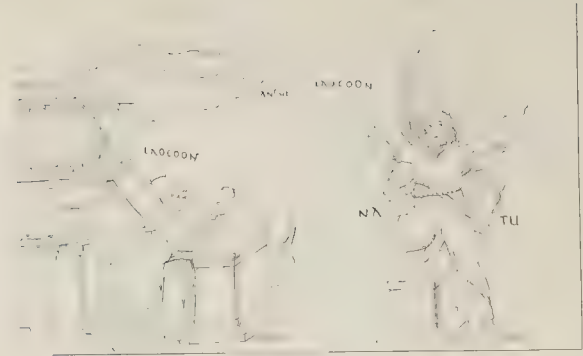
12. 20. 1874.

1700 2

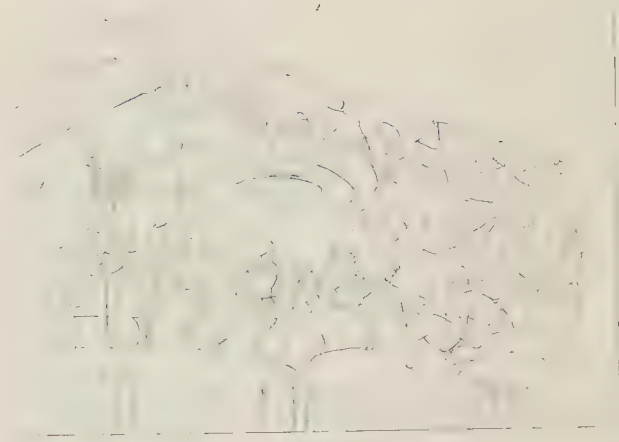


The Viceroy's Letter

Argemone var. *maritima* del Vietnam, América, etc. etc. etc.



Sketch of the site



Sketch of the site

... ..

PLATE XXII.

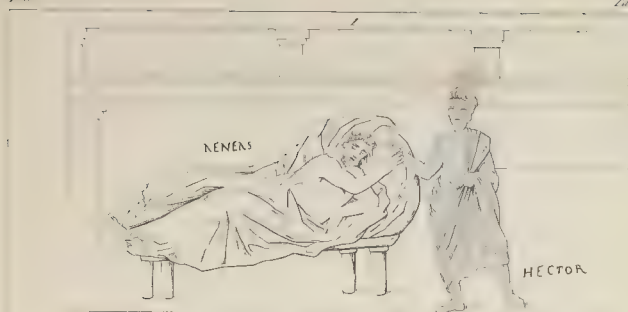
TRACINGS FROM THE ORIGINAL ILLUSTRATIONS IN THE VIRGIL OF THE VATICAN.
FOURTH OR FIFTH CENTURY.

1. Laocoon, the priest of Neptune, with his two sons, destroyed by serpents, in consequence of his refusal to admit the horse consecrated to Minerva into Troy. (*Æneid*, lib. v., v. 201.)
2. The traitor Sinon opening the side of the wooden horse for the Greeks to take possession of Troy. (*Ibid*, lib. ii., v. 250.)

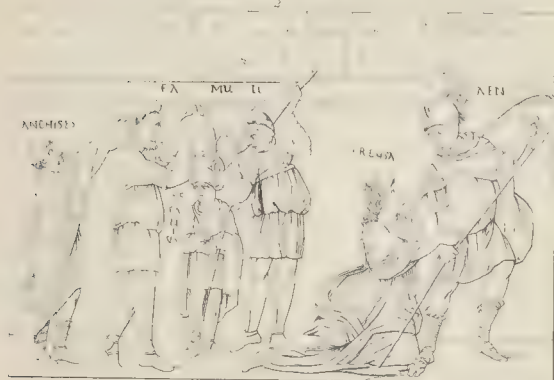
PLATE XXIII.

TRACINGS FROM THE ORIGINAL ILLUSTRATIONS OF THE VIRGIL OF THE VATICAN, CONTINUED.
FOURTH OR FIFTH CENTURY.

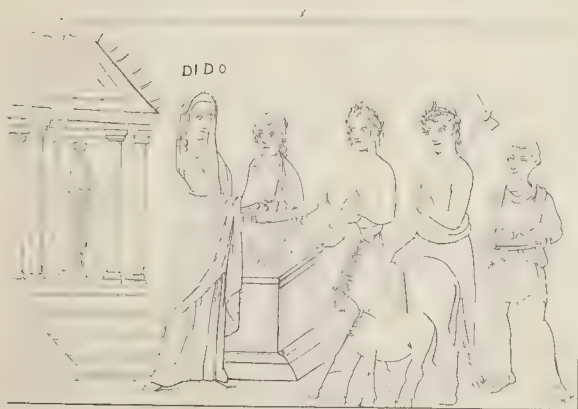
1. The shade of Hector appearing to Æneas. (Æneid, lib. ii., v. 268.)
2. Creusa entreating Æneas not to join the war against the Greeks. Anchises returning thanks to Heaven for the good omen of the flame kindled in the hair of Ascanius. (Ibid, lib. ii., v. 671.)
3. Dido sacrificing a white fawn to Juno. (Ibid, lib. iv., v. 56.)



ILIAD L. II. v. 200.

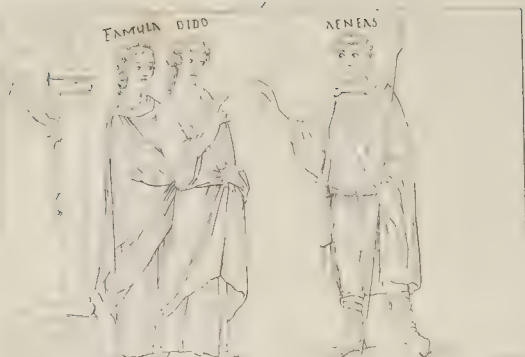


ILIAD L. II. v. 200.

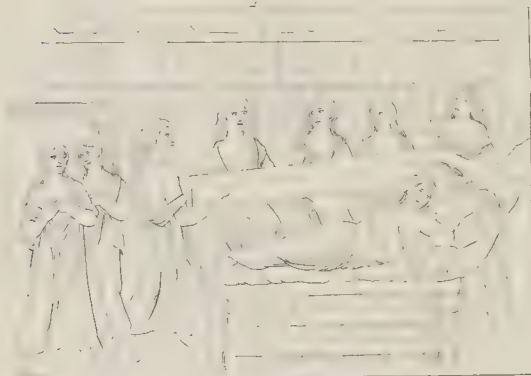


AENEID L. IV. v. 80.

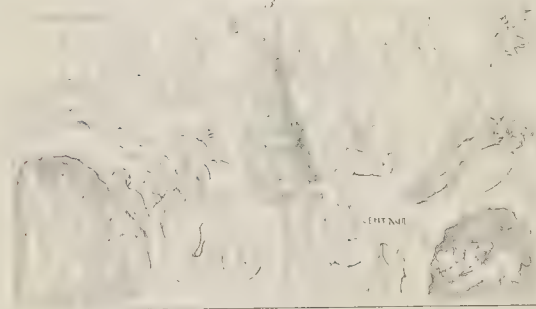
Continuazione delle pitture del Vestibolo del Vaticano. Vase, incise da Agostino C.
Ingenzio. 21 x 1. 1860.



AENEID. I. II. v. 364



AENEID. I. II. v. 364



AENEID. I. II. v. 364

PLATE XXIV.

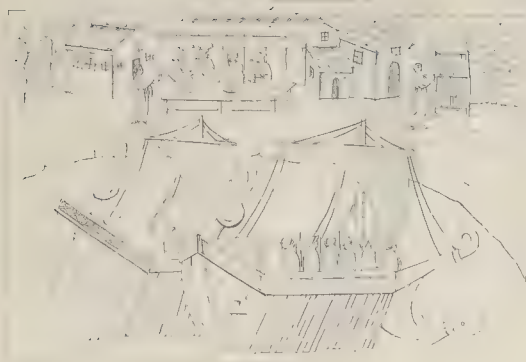
CONTINUATION OF THE TRACINGS FROM THE VIRGIL OF THE VATICAN. FOURTH OR FIFTH CENTURY.

1. Dido reproaching Æneas with his perfidy. (*Æneid*, lib. iv., v. 304.)
2. Dido on the funeral pile. (*Ibid*, lib. iv., v. 663.)
3. Æneas, descending to the infernal regions under the guidance of the Sibyl, is horrified at the monsters he meets on entering: the Hydra, the hundred-armed Briareus, the Centaurs, the Harpies, the Gorgons, &c. (*Ibid*, lib. vi., v. 273.)

PLATE XXV.

CONTINUATION OF THE TRACINGS FROM THE VIRGIL OF THE VATICAN. FOURTH OR FIFTH CENTURY.

1. The fleet of the Trojans. (*Æneid*, lib. vii., v. 10.)
2. King Latinus receiving the ambassadors of *Æneas*. (*Ibid*, lib. vii., v. 168.)
3. Battle between the Trojans and people of Latium. (*Ibid*, lib. vii., v. 500.)



DEVI I. VII.

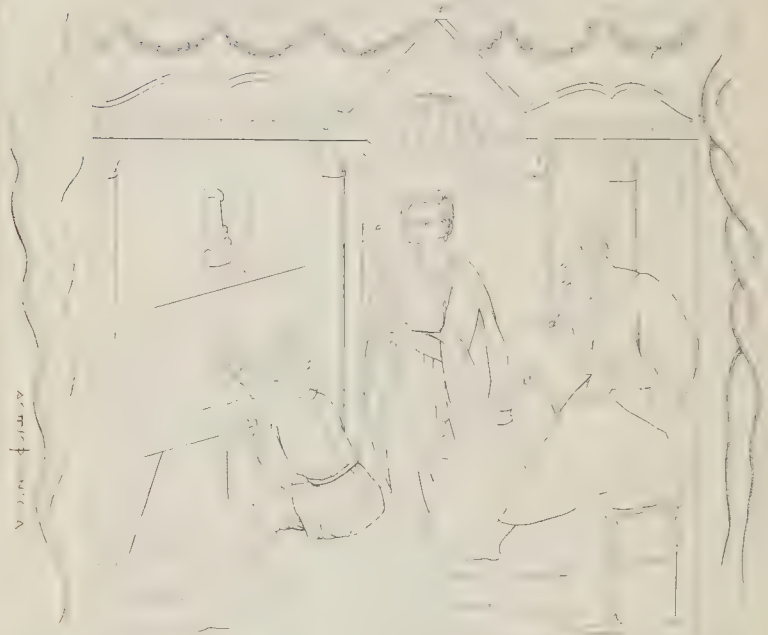


DEVI I. VII.

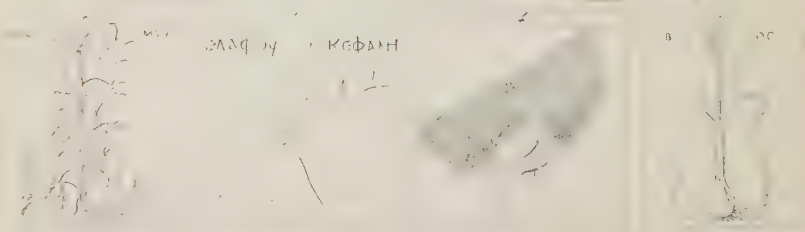


DEVI I. VII.

Continuazione delle pitture del Vestibolo esistente nella Sala di S. V.
 L'artista qui è il maestro B. V. S. S.



EXIC KAI CXI VIIA



ΚΕΦΑΛΗ

ΕΝ ΤΗ

ΕΝ ΤΗ ΕΚΚΛΗΣΙΑ

PLATE XXVI.

MINIATURES FROM THE GREEK MANUSCRIPT OF DIOSCORIDES IN THE IMPERIAL LIBRARY AT VIENNA.
SIXTH CENTURY.

1. Juliana, daughter of the Emperor Olibrius, grand-daughter of the Emperor Valentinian III., and great grand-daughter of the Emperor Theodosius, is represented sitting between Generosity and Prudence. The genius of Wisdom stands near her, and the kneeling figure at her feet represents Gratitude. The letters of her name are given in alternate compartments, with the figures of Genius employed on the arts of Painting, Sculpture, and Architecture. This subject fixes the date of the manuscript of Dioscorides, a full account of which can be found in the following works:—Petri Lambecii, "Commentaria de bibliotheca Vindobonensi," vol. ii., pp. 211-219; Vindobonæ, 1665. Monfaucon, "Paleographia Græca," pp. 195-211. Ducange, "De inferioris ævi numismatibus," No. ix.

2. A painting from the same manuscript, representing Invention, ΕΤΡΕΙΕ. She is holding a plant called mandragora, which, from its resemblance to the human form, has given rise to innumerable fables. The artist is painting it, and the naturalist describing it; the latter is probably intended for Diosco-

rides himself; on one side of the painting there is a large blue snake, and on the other two vipers.

3. A painting found on the wall in the interior of a house at Pompeii. (Antiquités d'Herculanum, vol. v., pl. i.) It is given here on account of the similarity to the preceding subject. It is supposed to represent the atelier of the celebrated Lala of Cyzicus (virgo perpetua), whom Pliny numbers among the most distinguished female painters. She exercised her talent in the time of Varro, with the greatest success both at Rome and Naples. (Plinius, lib. xxxv., cap. xi.) In consequence of the words "perpetua virgo" having been rendered by "vestal," it is believed that the statue of a vestal in the Justinian gallery was dedicated to this artist. Sandrart has published an engraving of this subject in his "Academia nobilissimæ artis pictoriæ;" Norimbergæ, 1683, fol., pl. G., p. 82. Cyzicus, the native town of Lala, was a large city of Asia Minor; Caylus, in his "Recueil d'Antiquités," has left a learned treatise on the inscriptions found among the ruins, the buildings, &c., &c.

PLATE XXVII.

MINIATURE PAINTINGS FROM A SYRIAN MANUSCRIPT IN THE LIBRARY OF S. LORENZO AT FLORENCE.
SIXTH CENTURY.

1. The ascension; Christ is represented ascending to Heaven in a fiery chariot, the upper part of which is supported by two angels, and the lower, by the symbols of the evangelists and by wings studded with eyes. Underneath, two angels appear to be explaining the miraculous event to the Virgin and Apostles. Ciampini rejects the idea that the various letters and monograms on the dresses had any peculiar signification, and considers that they were only the marks of the manufacturers of the material. (Ciampini, *Vetera Monumenta*, vol. i., cap. xiii.)

2. A page of the same manuscript, given in a reduced size to show the arrangement of the text and decoration; a great variety of birds are included in the latter. The principal subject on this page is "the annunciation."

3. Another page of the same manuscript, with portraits of the collators of the Syrian manuscript, with other Greek and Latin manuscripts.

4. Specimens of the various kinds of writing used in the manuscript, from careful tracings of the original.

5. Christ on the cross between the two thieves, given in reduced size to show the ensemble of the composition. Among other peculiarities of this painting, the soldiers at the foot of the cross, instead of casting lots for the vesture of Christ, are playing at Mora, a game still common with the people of Italy. This Syrian manuscript is one of the most valuable in the library of S. Lorenzo. It is No. 56 of the first Pluteus, a kind of reading desk to which the manuscripts in this library are fastened with small chains. Assemani, in his catalogue of oriental manuscripts in this library, published in 1742, describes this one thus:—"Vetus testamentum Syriacum, codex membranaceus, in 4to, constat paginis 154, Chaldaicis, rotundis, vetustissimisque Syrorum characteribus exaratus, seculo Christi circiter 6to uti ex characterum formâ et vetustate licet inferre."

Biscioni, who also published a catalogue of oriental manuscripts, mentions this Syrian manuscript thus:—"Codex evangeliorum Syriacus antiquissimis letteris capitalibus scriptus, sine punctis vocalibus, anno 586; cum harmonia evangelica Ammonii et Eusebii, et miniaturis, quæ etiam in superiori codice Syriaco evangeliorum sunt, picturisq; veteris et novi testamenti: hic codex verè inestimabilis, optimè scriptus est et conservatus; unicum tantum in principio folium deest; annos habet 1066, MS. fol. Syr." Bandini, librarian of S. Lorenzo, adds the following note:—"Codice più raro di questo non sò che altrove

si trovi; non vi si legge la storia dell' adultera; non vi si interpreta le parole, 'Lama Sabacthani,' egli è scritto sotto Pelagio II. e l'imperadore Maurizio Tiberio."

Montfaucon, speaking of this manuscript, says,—"*Antiquitas codicis raro aliam parem inveniet, cum superet millesimum.*" (*Bibliotheca Bibliothecarum manuscritorum nova*, 2 vols. fol.; Paris, 1739, vol. i., p. 243.)

Assemani, from a note at the bottom of the manuscript, tells us that the four gospels which it contains are written in Syriac in the Monastery of St. John at Zagba, city of Mesopotamia, in the year 586, by the writer Rabula; and that this manuscript was, in the eleventh century, carried to the Convent of S^a Maria Maiphuk, afterwards to that of S^a Maria de Kannubin, where it remained until the year 1497, when it passed into the library of the Medici at Florence.

This manuscript is written on parchment, and contains twenty-six miniature paintings; one page appears to have been added at a much later period by another hand, because it is written upon a silk paper, the use of which does not remount beyond the eleventh century. The different possessions of the monastery are enumerated on the margins. The custom of the monks, of the east as well as the west, of specifying their possessions in sacred books, was to give them additional security, as any one who injured or destroyed such writings was threatened with excommunication:—"Quicumque eundem abstulerit, vel ab eo paginam vel scriptam vel non scriptam abstraxerit, vel ipsam legendo fedaverit, inter violatores sanctuarii adnumeretur."

The transcribers of manuscripts generally added a note at the end of the work on their own account. In this Syrian manuscript the author begs that the reader will pray for him:—"Ut consequar misericordiam in die tremendi iudicii, quem admodum latro a dextris misericordiam obtinuit."

The Arabic scribes had a similar custom; in a manuscript of the Koran, we find the following:—"Absolvit descriptionem libri excelsi, in quem error cadere non potest, servus, imbecillus et miseratione Dei indigens, Almalech-Alvabah ben Sciamus Eddin de Hamdam; anno Hegiræ 898." (Assemani, p. 46.)

At the end of a code of Mahomedan laws, written in 1520, the Turkish writer says:—"Explicit Dei ope liber iste Benedictus . . . faxit Deus optimus maximus ut Moslematici nominis hostes ubique dispareant!" (Assemani, p. 308.)

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THE FIRST OF THESE IS THE

THE SECOND IS THE
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 THE FOURTH IS THE

PLATE XXVIII.

MINIATURE PAINTINGS IN A GREEK MANUSCRIPT, CONTAINING PART OF THE HISTORY OF JOSHUA,
IN THE LIBRARY OF THE VATICAN. SEVENTH OR EIGHTH CENTURY.

1. The spies sent by Joshua to Jericho escape from their pursuers. (Josh., chap. ii., v. 22.)

2. Joshua following the ark of the covenant. (Ibid., chap. iii., v. 14.)

3. The passage of the Jordan; the personification of the river Jordan, above the ark, is given, of the original size, in pl. xxix., No. 1. (Ibid., chap. iii., v. 17, and chap. iv., v. 9.)

4. A man from each of the twelve tribes of Israel taking a stone from the bed of the Jordan and pitching it in Gilgal as a memorial. (Ibid., chap. iv., v. 20.)

5. The Israelites, after passing over the Jordan, encamp at Gilgal; the personification of the town is seen above. (Ibid., chap. iv., v. 19.)

6. Joshua circumcises the children of Israel. (Ibid., chap. v., v. 2, 3.)

7. The vision of Joshua at Jericho; this town is personified by a female figure. (Ibid., chap. v., v. 13-16.)

8. The fall of Jericho. For six days the Israelites compassed the city of Jericho with the ark of the covenant at their head; on the seventh day, after having compassed the city seven times, the walls fell at the sound of trumpets. The figure in front personifies the city given over to despair. (Ibid., chap. vi., v. 12-21.)

9. Joshua sends spies from Jericho to Ai; this town is personified by a sitting figure. (Ibid., chap. vii., v. 2.)

10. The spies sent by Joshua assure him that from two to three thousand men would be enough to take the town of Ai. (Ibid., chap. vii., v. 3.)

11. Three thousand Israelites are repulsed with great loss at Ai. (Ibid., chap. vii., v. 4, 5.)

12. Joshua and the elders of Israel bow down before the Lord, who commands that Achan should be punished for having appropriated part of the spoil at Jericho. (Ibid., chap. vii., v. 6-11.)

13. After having confessed his sin to Joshua, Achan is led to the valley of Achor and stoned to death. The figure in the upper part of the subject personifies the river running through the valley of Achor. (Ibid., chap. vii., v. 19-26.)

14. God appears to Joshua and commands him to attack

Ai again; he moves thither with his whole army, takes the town, and burns it. (Ibid., chap. viii., v. 1-28.)

15. The King of Ai is condemned to be hanged by Joshua. (Ibid., chap. viii., v. 23-29.)

16. Joshua builds an altar on mount Ebal, and offers sacrifice, after his victory over the King of Ai. The reclining figure personifies mount Ebal. (Ibid., chap. viii., v. 30-31.)

17. The ambassadors from Gibeon seek Joshua in his tent at Gilgal, and pretend that they come from distant parts to form an alliance with him. (Ibid., chap. ix., v. 3-15.)

18. Joshua discovers the trick of the Gibeonites, but forgives them on condition of their being subject to the Israelites for ever. (Ibid., chap. ix., v. 22-27.)

19. Joshua commanding the sun and moon to stand still that he may have time to complete his victory over the Amorites. The figure in front personifies the town of Gibeon. (Ibid., chap. x., v. 12, 13.)

20. Joshua commands great stones to be rolled to the mouth of the cave of Makkedah, where the five kings of the Amorites have hidden themselves. (Ibid., chap. x., v. 17, 18.)

21. Joshua commands the people of Israel to put their feet on the necks of the five kings of the Amorites, and then has them hanged on five trees. (Ibid., chap. x., v. 23-26.)

22. Specimen of the written character used in the manuscript.

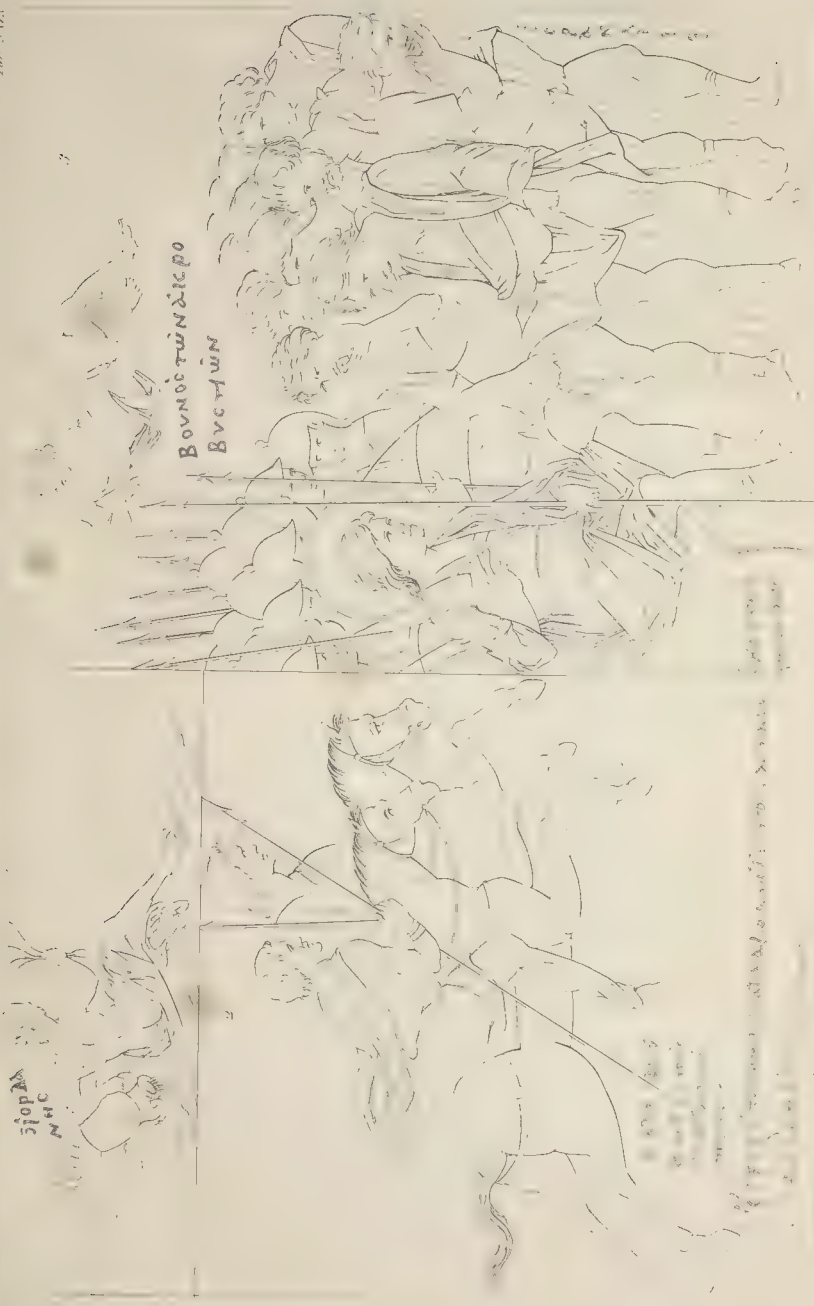
23. Specimen of capital letters used in the manuscript.

This very curious Greek manuscript, or rather long roll, belonged originally to the library of the Palatine at Heidelberg, and, although now in the library of the Vatican, No. 405, is but little known. Montfaucon does not appear to have been aware of its existence. It consists of fifteen sheets of parchment of various lengths, joined together, measuring thirty-two feet two inches in length, and eleven and a half inches in width. It probably contained the whole history of Joshua originally; the latter part is now wanting. The subjects are not always treated exactly to the letter of Scripture, as can be seen by the inscriptions to the two following plates. From the style and composition of the paintings, we should be inclined to attribute this manuscript to the seventh rather than the eighth century.

PLATE XXIX.

TRACINGS FROM SOME OF THE PAINTINGS IN THE MANUSCRIPT OF THE HISTORY OF JOSHUA
SEVENTH OR EIGHTH CENTURY.

- 1 The river Jordan, personified according to the manner of the ancients.
- 2 The horsemen sent by the King of Jericho in pursuit of the spies of Joshua (Josh., chap. ii., v. 22.)
- 3 Joshua circumcising the Israelites; the reclining figure in the upper part of the subject represents the mount where this ceremony was performed, and which was afterwards called the Mountain of Circumcision, as seen by the inscription. *Collis praeputiorum*



ΒΟΥΝΟΤΩΝΔΙΚΕΡΟ
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Δημόσιον ὄχι ἔτι νῦν

PLATE XXX.

TRACINGS FROM THE SAME MANUSCRIPT. SEVENTH OR EIGHTH CENTURY.

1. Joshua commanding the sun and moon to stand still; a Greek inscription underneath explains the subject. (Josh., ch. x., v. 12, 13.)
2. The town of Gibeon, personified by a female figure sitting with a sort of sceptre in her hand: the deep anxiety with which she contemplates the strife is well expressed. In considering these compositions we must observe that, although belonging to the period of the decline of art, they offer examples of those ingenious allegories by means of which the ancients knew how to give life and soul to everything.

PLATE XXXI.

A SELECTION OF MINIATURE PAINTINGS FROM A GREEK MENOLOGE IN THE LIBRARY OF THE VATICAN.
NINTH AND TENTH CENTURIES.

1. An alphabet of the character used in this menologe.
2. Christ in the Jewish synagogue, showing where his sacred mission is announced in these words: "The spirit of the Lord is upon me, because he hath anointed me to preach the gospel to the poor; he hath sent me to heal the broken-hearted, to preach deliverance to the captives and recovery of sight to the blind, to set at liberty them that are bruised, to preach the acceptable year of the Lord."—Luke, chap. iv., v. 18, 19. (*Menologium Græcorum*; Urbini, 1727, 2 vols.)
3. St. Eustace, his wife, and two children, who were burned to death in a brazen bull. (*Ibid.*, vol. i., pl. liii., p. 55.)
4. S^a Xantippe, wife of Probus, prefect of Spain, in the time of Claudius, and S^a Polyxena, her sister. (*Ibid.*, vol. i., pl. lxiii., p. 65.)
5. The Virgin appearing to St. Romanus: he was a deacon of the Church at Beyrout, and the author of some sacred Canticles, in the time of the Emperor Anastasius. (*Ibid.*, vol. i., pl. lxxviii., p. 82.)
6. Pelagia, a woman of bad character, who was converted by St. Nonnus, and entered a convent at Jerusalem. (*Ibid.*, vol. i., pl. xcvi., p. 102.)
7. The eunuch of Candace, queen of Ethiopia, converted and baptized by the Apostle Philip. (*Ibid.*, vol. i., pl. cvii., p. 111.)
8. The death of St. James, brother of Jesus Christ, first bishop of Jerusalem. (*Ibid.*, vol. i., pl. cxxxi., p. 135.)
9. The Archangel Michael. (*Ibid.*, vol. i., pl. clxviii., p. 174.)
10. The martyrdom of St. Orestes, who was bound to a wild horse in the time of Diocletian. (*Ibid.*, vol. i., pl. clxxii., p. 178.)
11. Joachim and Anna taking the Virgin to the temple, where she is received by the high priest Zacharias, and tended by an angel, until her twelfth year. (*Ibid.*, vol. i., pl. cxviii., p. 204.)
12. St. Licinius, bishop of Cyzicus, beheaded in the time of the Emperor Justinian. (*Ibid.*, vol. i., pl. ccii., p. 208.)
13. St. John Damascenus, and Cosmas his pupil, both monks, and authors of theological works; they lived in the time of Leo the Isaurian, and his son Constantinus Copronymos. (*Ibid.*, vol. i., pl. ccxiii., p. 219.)
14. Martyrdom of St. Ananias; two angels appear to him and point out the road to heaven. (*Ibid.*, vol. ii., pl. ccxvii., p. 3.)
15. The conception of St. Anna, mother of the Virgin. (*Ibid.*, vol. ii., pl. ccxix., p. 15.)
16. The three youths, Hannaniah, Mishael, and Azariah, saved in the fiery furnace by an angel, afterwards beheaded by order of Nebuchadnezzar. (*Ibid.*, vol. ii., pl. ccli., p. 36.)
17. The wise kings, conducted by an angel, offer presents to the infant Jesus. (*Ibid.*, vol. ii., pl. cclxxii., p. 57.)
18. The flight into Egypt. (*Ibid.*, vol. iv., pl. cclxxiv., p. 59.)
19. Martyrdom of St. Zeno, St. Dorothea, St. Mardonius, and their companions, in the reign of Diocletian. (*Ibid.*, vol. ii., pl. cclxxx., p. 65.)
20. The massacre of the Innocents, by order of Herod. (*Ibid.*, vol. ii., pl. cclxxxi., p. 66.)
21. St. Melanie enters a convent in Rome, after dividing her possessions among the poor, and inducing her husband to become a monk. She lived in the reign of Honorius. (*Ibid.*, vol. ii., pl. cclxxxv., p. 71.)

22. The husband of St. Melanie entering a monastery, in compliance with her request and example. (*Ibid.*, vol. ii., pl. cclxxxvi., p. 72.)
23. Joseph and Mary taking the infant Jesus to be circumcised. (*Ibid.*, vol. ii., pl. cclxxxvii., p. 74.)
24. Jesus baptized in Jordan by John the Baptist. (*Ibid.*, vol. ii., pl. cccix., p. 86.)
25. Martyrdom of St. Juna, St. Rima, and St. Prima, who were frozen to death. (*Ibid.*, vol. ii., pl. cccxxxvii., p. 124.)
26. A religious ceremony established by Theodosius the younger, in remembrance of an earthquake which took place in his reign. (*Ibid.*, vol. ii., pl. cccl., p. 137.)
27. St. Xenophon, his wife, and two sons. (*Ibid.*, vol. ii., pl. cccli., p. 138.)
28. Martyrdom of St. Victorinus in the reign of the Emperor Decius. (*Ibid.*, vol. ii., pl. ccclxi., p. 143.)
29. St. Sylvanus, bishop of Emessa, with his companions, devoured by wild beasts. (*Ibid.*, vol. ii., pl. ccclxxvi., p. 165.)
30. The crucifixion of St. Martha and St. Mary, and the beheading of the monk Lycarion. (*Ibid.*, vol. ii., pl. cccxxxv., p. 174.)
31. St. Paphnucius, a hermit, and St. Euphrosine, his sister. (*Ibid.*, vol. ii., pl. cccclii., p. 191.)
32. The crucifixion of St. Nestor. (*Ibid.*, vol. ii., pl. cccclxxvii., p. 216.)
33. St. Thaleleus, an anchorite of Silesia. (*Ibid.*, vol. ii., pl. cccclxxviii., p. 217.)
34. Lines at the commencement of the menologe, from a very careful tracing; they are translated thus:—

Qui autem hunc modis exprimit
Rex totius terre, sol purpure,
Basilius fasciarum alumnus,
Prestantissimus in utroque, tropæis et verbis,
Tanquam alterum certe colum, faciens librum
Ex pellibus extensum, uti se habet natura,
Ferecentem, velut luminaria, venustus figuræ.

(*Ibid.*, vol. i., p. 1.)

The capital letters are of gold with coloured edges.

This menologe is one of the most valuable manuscripts in the library of the Vatican. It contains four hundred and thirty miniature paintings. The engraving of this work, with a Latin translation, was commenced by Pope Clement XI., continued by his two successors, Innocent XIII. and Benedict XIII., completed by his nephew Annibale Albani, and published under the following title:—"Menologium Græcorum, jussu Basilii imperatoris Græce olim editum . . . munificentia et liberalitate S. D. N. Benedicti XIII., nunc primum Græce et Latine prodit," etc.; Urbini, 1727, 3 vols. fol.

The words at the commencement of the manuscript, "Rex totius terre, sol purpure Basilius," etc., prove that the work was executed for an Emperor Basilius, we should think most probably for Basilius II. Porphyrogenites, in the tenth century, who could say of himself, in the words of the son of Marcus Aurelius, "Imperatoria purpura me suscepit simulque sol hominem me vidit et principem." (Herodianus, Hist., lib. 1.)

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PLATE XXXII.

MINIATURES IN THE GREEK MENOLOGE OF THE VATICAN, TRACED FROM THE ORIGINAL.
NINTH OR TENTH CENTURY.

1. The seventh synod, held in the year 787, in the presence of the Emperor Constantine, son of the Emperor Leo, and the Empress Irene. This prince is represented sitting on a raised seat near the altar, with a stool (suppedaneum) under his feet; St. Taraisus, the patriarch of Constantinople, with bishops and fathers of the council, sit around. The extended figure in the foreground probably represents the heresy of the Iconoclasts, which was anathematised at this council. This miniature is the work of Pantaleon, one of the artists employed in the illumination of the manuscript; his name is written at the side. (*Menologium Græcorum*; Urbini, 1727, vol. i., pl. cviii., p. 112.)

2. Death of St. Dorotheus, archbishop of Tyre, who suffered martyrdom during the reign of Julian the Apostate, by a painter of the name of George. (*Ibid*, vol. i., pl. ci., p. 105.)

3. The beheading of St. Irais, a virgin of Alexandria, by the painter Michael Blachernita, an abridgment of whose name is written above. (*Ibid*, vol. i., pl. lxii., p. 64.)

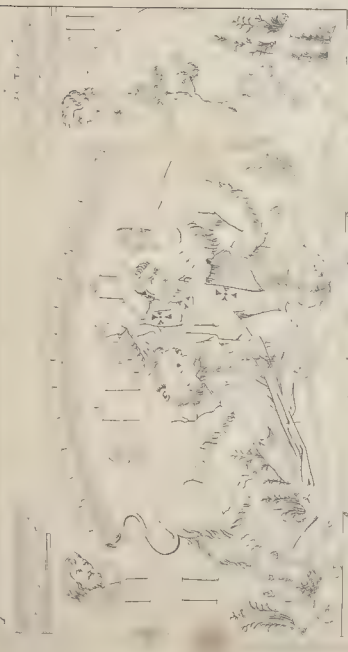
4. Martyrdom of St. Eustratius and his companions, during the reign of the Emperors Maximian and Diocletian. The name of the painter of this subject is Nestor, one of those who contributed the most to the beautifying of this manuscript. (*Ibid*, vol. ii., pl. ccxli., p. 26.) The outline of these four compositions, as also the four on the following plate, have been carefully traced from the originals, and if the trouble is taken to compare them with those of the Urbini edition, a great difference will be discovered. The estimable editor of this splendid work has not been quite careful enough in some of the details; we have, therefore, added the names of the painters, as written in the original, which he has omitted. These names serve to point out the peculiarities and manner of each painter who worked at these miniatures, as far as the general style will allow; there were eight, whose names were Pantaleon, Simeon, Michael Blachernita, George, Macenas, Simeon Blachernita, Michael Mikros, and Nestor.

PLATE XXXIII.

TRACINGS FROM THE ORIGINAL MINIATURES IN THE GREEK MENOLOGE OF THE VATICAN.
NINTH OR TENTH CENTURY

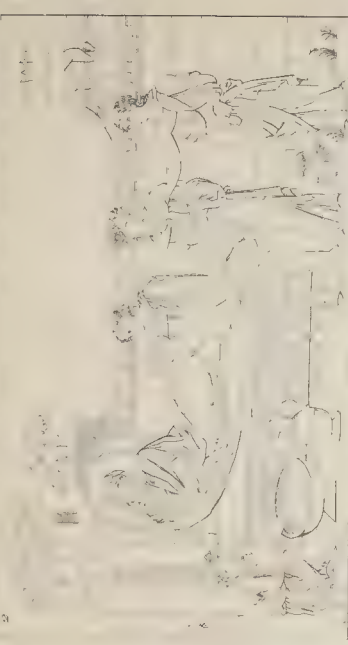
1. The martyrdom of St. Ignatius, bishop of Antioch, in the amphitheatre at Rome, during the reign of Trajan, by Michael Mikros. (*Menologium Græcorum*, vol. ii., pl. cclviii., p. 43.)
2. The birth of the Virgin, by Maenas. (*Ibid*, vol. i., pl. xxii., p. 24.)
3. St. Amphilocheus, bishop of Iconium, by Nestor. (*Ibid*, vol. i., pl. cxxiii., p. 127.)
4. The birth of Christ, by Nestor. (*Ibid*, vol. ii., pl. cclxxi., p. 56.)

ἀρχαῖα τῶν ἀγίων ἱερομαρτυρημάτων

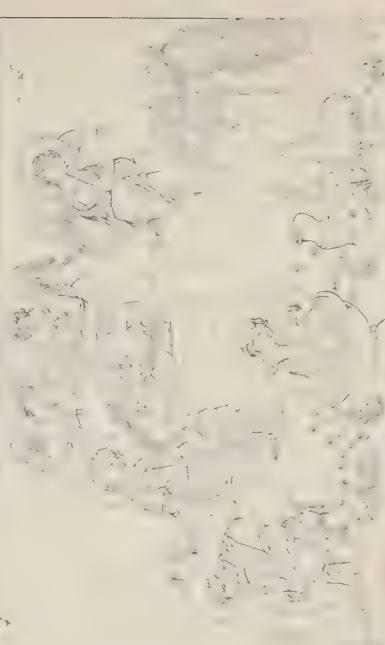
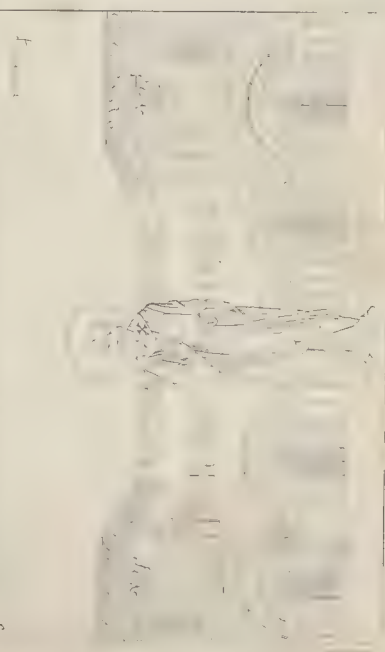


ἡ ἀρχαία τῶν ἀγίων ἱερομαρτυρημάτων

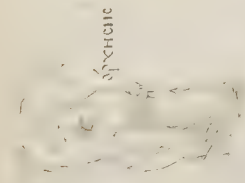
τῶν ἀγίων ἱερομαρτυρημάτων



ἡ ἀρχαία τῶν ἀγίων ἱερομαρτυρημάτων



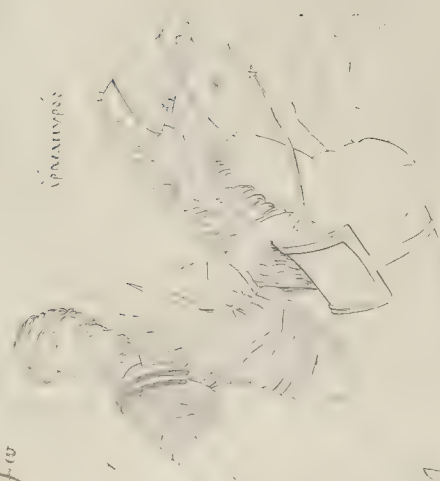
ἡ ἀρχαία τῶν ἀγίων ἱερομαρτυρημάτων



ΕΡΧΟΜΕΝΟΙ

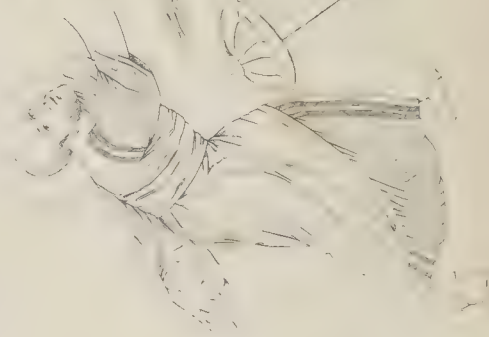
ΑΛΒΤΔΕΖΗΦΙΚΑ Μ Ν Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ξ Ω
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ΕΥΧΑΡΙΣΤΙΑ



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ΑΙΔΕΑ ΚΟΥΝΤΟΥΝΤΟΥΝΤΟΥΝ



ΕΥΧΑΡΙΣΤΙΑ

ΕΥΧΑΡΙΣΤΙΑ

Μουσική, οργάνο, χορός, κ.λπ. / Μουσική, οργάνο, χορός, κ.λπ.

PLATE XXXIV.

MINIATURES FROM THE CHRISTIAN TOPOGRAPHY OF COSMAS, A GREEK MANUSCRIPT OF THE
LIBRARY OF THE VATICAN. NINTH CENTURY.

1. Elijah, ascending to heaven in a fiery chariot, leaves his mantle with Elisha. The reclining figure in front represents the river Jordan, near which the event took place. (2 Kings, chap. ii., v. 11, 12.)

2. Specimen of the capital letters used in this manuscript, from tracings of the original.

3. Specimen of the letters in another manuscript.

4. A dancer, from the same manuscript, traced from the original.

5. St. Stephen stoned by the Jews; in the foreground St. Paul is sitting, before his conversion, guarding the clothes of the murderers.

6. Another subject from the life of St. Paul, designated by the name underneath: CATAOC

This miniature, as well as the preceding, is from the manuscript of Cosmas; it is painted in a small size to show the arrangement and composition of these paintings.

The manuscript of the Christian Topography of Cosmas, from which the contents of this plate are taken, has been translated by Montfaucon into Latin. He also quotes from another of the tenth century, in the library of S. Lorenzo at Florence, No. 699, which he considers to be of a later date. (*Paléographie*, p. 280.) The translation is in another of his works, viz., "*Collectio nova patrum et scriptorum Græcorum*;" Paris, 1706, 2 vols. fol., vol. ii., p. 113. Both manuscripts are adorned with miniatures, which are more or less happily copied from the original. It is believed that the original was written and painted during the reign of the Emperor Justin, or Justinian, in the year 535. The author of this manuscript

was born in Alexandria in Egypt; he was a merchant and great traveller. He travelled through the greater part of the East, and especially through India, by which he obtained the name of Indico-pleustes (Indian traveller). On his return from his travels he became a monk, and wrote this work, among others, to disprove, as he considered them, the erroneous notions of the philosophers who maintained the earth to be a globe. He adorned this work with a great number of paintings connected with the subjects of astronomy, geography, and the sacred history of the Christian religion: the subjects on this plate are selected from the latter.

The form of this manuscript is a square of one foot two lines; the parchment is strong rather than polished. Each side is divided into two columns with beautiful borders; the space between the columns is of the same width in all. The writing is in fine large letters, as seen by the alphabet, No. 2 of this plate. Most of the capital letters are written in gold with red or black, but no other ornament. There are one hundred and twenty-four pages, with about fifty-four paintings;—it appears as if there were some deficiencies in the tenth, eleventh, and twelfth books. With regard to the literary and scientific merit of this manuscript, besides the two works quoted by Montfaucon, the following can be consulted:—Lambeccius, "*Commentaria de bibliotheca Vindobonensi*," lib. iii., cod. 9. Bailly, "*Lettres sur l'origine des sciences et sur celle des peuples de l'Asie*," p. 118. "*Histoire de l'Astronomie ancienne*," 2nd edit., 1782, p. 520. Robertson, "*An Historical Disquisition concerning the Knowledge which the Ancients had of India*."

PLATE XXXV.

MINIATURES FROM THE TERENCE OF THE VATICAN, TRACED FROM THE ORIGINALS.
NINTH CENTURY.

1. Portrait of Terence; this, as well as all other subjects on this plate and the following, are from the celebrated comedies of Terence. This work was taken from the Vatican to the imperial library at Paris, but after the conquest of the French it was returned to the Vatican, No. 3868. This portrait is on the second leaf of the manuscript, and, as well as all the others, traced from the original.

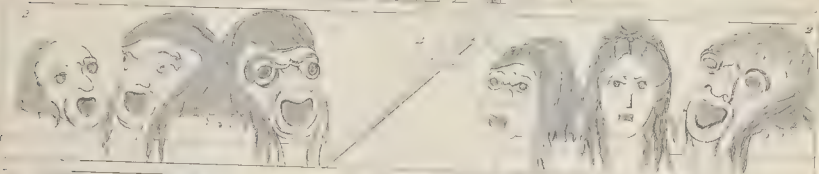
2. A succession of masks of various kinds used in the theatrical representations of the ancients, and changed by the actor as required. These, here represented, are adapted to the comedies of Terence selected from the manuscript.

3. The slave Mysis saying the following words aside:—"Miseram me! quod verbum audio?" (*Andria*, act i., scene v., MS. fol. 7.)

4. The actor saying the following words in his prologue to Phormio:—"Date operam, adeste æquo animo per silentium." (*Phormio*, prologue, v. 30, MS. fol. 77.)

5. A scene from the comedy of the *Eunuch*, between Phædria and Parmeno:—"PHÆD. Fac, ita ut jussi, deducantur isti.—PARM. Faciam.—PHÆD. At diligenter.—PARM. Fiet.—PHÆD. At mature.—PARM. Fiet.—PHÆD. Satine hoc mandatum est tibi?—PARM. Ah! rogitare quasi difficile sit!" (*Eunuch*, act ii., scene i., MS. fol. 21.)

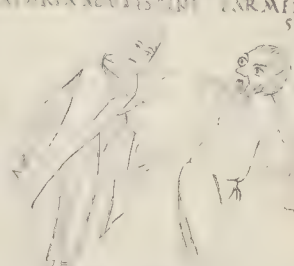
6. Another scene from the comedy of the *Eunuch*, where are seen the soldier Thrason, Gnaton the parasite, Donax, Simallion, Syrus, Sanga the cook, Thais the courtesan, Chremes, and another young man. (*Eunuch*, act iv., scene vii; MS. fol. 29.)



10

ROLFGVS

ADRIANUS IN ARMINO
SERVO



miſerabile quod
uerbum audio

date operam ad offerac
animo per silentium

PHA facta ut uirum deducantur ita PAR

THRASOMILIS PARASITUS DONAG SIMARIO SYRUS TANGA THAIS-CHREMITIS ADULESCIN

10

RARI

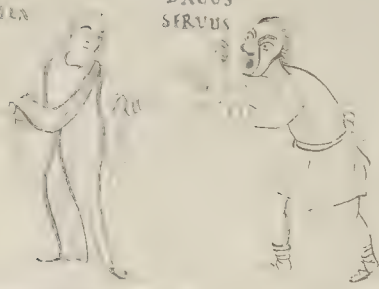
ME

RESTRICTION



MYSES
ANCILLA

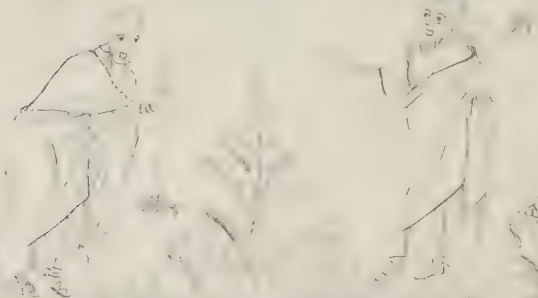
DAUUS
SERVUS



Dat accipe hunc oculus artz antea non iam appone

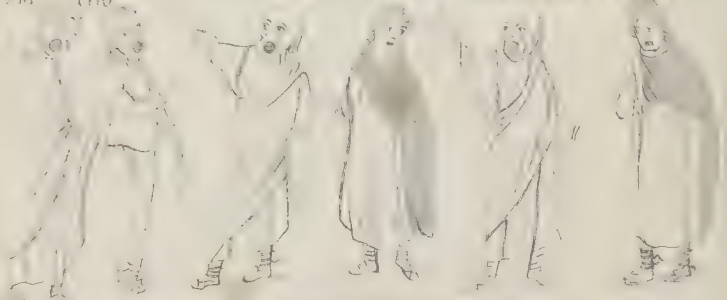
QIRI MES CEREN

WILHELMUS II



CHARITATIS: carita tamen appone ne labora

PRO SHIA PHORVIO HIRIO GRABINUS CRIO



de hazio HSG ozo cratinum cenfo sinbuiderit DIAM de cratine

CRA mentuiderit te PROPGARIUS SCRIP SII

ABCTI SHI PROPRSIYXY abedofulminopqfseusix

vin. Amet in delictuque dellit. Bulla in Venetia, libello sopra l'ordinato 1511

PLATE XXXVI.

TRACINGS FROM SOME OF THE MINIATURES FROM THE TERENCE IN THE LIBRARY OF THE VATICAN.
NINTH CENTURY.

1. The slave Davus gives the slave Mysis a child, telling her to put it at the door of the house:—"DAV. Accipe à me hunc oclùs, atque ante nostram januam appone.—MYS. Obsecro, humi ne?—DAV. Ex arà hinc sume verbenas tibi, atque eas substerne." (*Andria*, act iv., scene iii., MS. fol. 14.)

2. Chremes begs Menedemus to tell him the cause of his grief, and to rest a moment from his work:—"CHR. Ne lacryma, atque istuc, quidquid est, fac me ut sciam . . . —MEN. Dicitur.—CHR. At istos rastros interea tamen appone; ne labora." (*Heauton Timorumenos*, act i., scene i., MS. fol. 36.)

3. Scene from the comedy. Phormio, with Hegion, Demophon, Geta, Phormio Cratinus, and Crito:—"DEM. Videtis, quo in loco res hæc siet; quid ago? dic Hegio.—HEG. Ego? Crati-

num senseo, si tibi videtur.—DEM. Dic, Cratine.—CRAT. Mene vis?—DEM. Te.—CRAT. Ego quæ in rem tuam sint, ea velim facias, mihi sic hoc videtur," &c. (*Phormio*, act ii., scene iii., MS. fol. 82.)

4. Name of the writer, or rather transcriber, of the comedies of Terence, Hrodgarius; the letters are traced from the original. The letter H, placed before the name Rodgarius, is very general before proper names at this period.

5. Specimen or alphabet of the capital letters used in this manuscript.

6. Another specimen of the cursive character of this manuscript; both alphabets are traced from the originals, as also the names and inscriptions by the figures.

PLATE XXXVII.

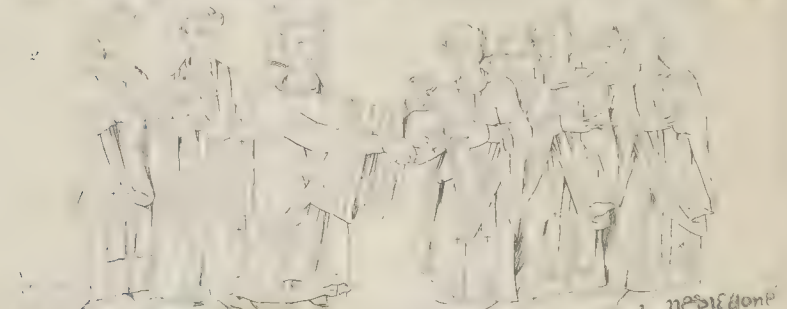
MINIATURES OF A LATIN PONTIFICAL IN THE LIBRARY OF MINERVA AT ROME, REDUCED SIZE.
NINTH CENTURY.

1. Institution of the office of porter; the bishop officiating, accompanied by his clergy, blesses the keys of the church, and gives them back to the porters: "*Tradendo eis claves ecclesie Dei.*" This miniature painting, with those which follow, representing the different ordinations, are from a manuscript which is again spoken of below.
2. The porters cast themselves at the feet of the bishop, to receive his blessing: "*Prostermunter ante Pontificem.*"
3. Ordination of the readers; the bishop gives them the book of the evangelists: "*Tradidit eis episcopus codicem.*"
4. The readers throw themselves at the feet of the bishop to receive his blessing: "*Deinde prostratis in terram benedicit.*" In No. 5 of the following plate a portion of this composition is given in a larger size, traced from the original.
5. Ordination of the exorcists; the bishop presents them with a book, or roll, containing their prayers: "*Exorcistis tradit episcopus libellum.*"
6. Ordination of the acolytes; the archbishop presents them with the wax tapers and holy water: "*Acolytis tradit episcopus cerostatium.*"
7. Ordination of the subdeacons; they receive the patena and chalice from the bishop: "*Subdiaconi patenam et calicem.*"
8. Ordination of deacons; the bishop hangs the stole across their shoulders, and lays his hands on them: "*Ponat oraria super humeros.*"
9. The deacons prostrate themselves before the bishop, and receive his blessing: "*Dum in terram prostrati fuerint.*"
10. Ordination of the priests; the bishop hangs the stole round their necks: "*Oraria super colla eorum.*"

11. They bow their heads for the laying on of hands: "*Super quos inclinatis capitibus benedicit.*"

12. Finally, the bishop makes the sign of the cross on the hands of the priests with his right thumb, as in anointing: "*Cum pollice dexteræ faciens crucem.*" This subject is given on the following plate, No. 2, of the size of the original. This manuscript, from which the miniature paintings on this and the two following plates are taken, as also some others, is in the cabinet for manuscripts in the library of Minerva at Rome, case 1, letter D; it is written on parchment tolerably well prepared. The following plate contains an example of a complete page of the manuscript, from a tracing of the original, and shows at the same time the form of the italics, the peculiar shape of the capital letters, and everything appertaining to the orthography, division, punctuation, accentuation, intricacies of arrangement, and abbreviations; the letters are of what is called the Lombardic form. The great number of paintings and other ornaments prove that this manuscript was intended for the use of an exalted personage, and the words "*Landolfi episcopi sum,*" which is given of the original size in the next plate under No. 3, makes it probable that its possessor was the Archbishop of Capua of that name, who lived about 851 or 879. The following are of this opinion: Ciampini, "*De perpetuo azymorum usu,*" Dissert. 4to; Rome, 1688. Gerbert, "*Vetus liturgia Alemannica.*" Mamachi, "*Delle origini Christiane.*" Mabillon, "*Iter Italicum,*" p. 70, does not consider it so ancient. The miniature paintings in this manuscript have not been previously published.

2 a b c d e f s h i l l m n o p q r s t u x y &
β α γ δ ε ζ η θ ι κ λ μ ν ξ ο π ρ σ τ υ φ χ ψ ω
Tahide cum pollice de aceto sup. faciens quatuor de his faciat eps hi:
macrum de aceto huius & c. Consecratione huius huius p. d. c.



consecratur manus ac q. d. n. e. per ista unione. ^{ne di. g. o. n. e.}
utque cumq. benedixerim. ^{et infirm. be.} benedicatini. ^{caus. h. n. e.} & quicumq. scis
scipiscatur. p. h. u. expleat. de aceto huius admittat. ^{ne di. g. o. n. e.} De quib.
consecratur. ^{et infirm. be.} de huius & c. ^{caus. h. n. e.} Omnis eni qui scit
eode die & offerunt. & commun. eor. & d. u. n. u. singulis p. d. c.
consecratur. ^{ne di. g. o. n. e.} singulis oblat. ^{et infirm. be.} scilicet ab ep. & quib. per uoc. h. u. n. u.
de. ^{caus. h. n. e.} unigen. cum sac. p. l. i. o. ^{ne di. g. o. n. e.} quod illy. h. u. n. u. p. c. u. e. h. n. u. ^{et infirm. be.} communis. ^{caus. h. n. e.}
sequenat. ^{ne di. g. o. n. e.} ebdom. de. ^{et infirm. be.} of. h. u. n. u. ^{caus. h. n. e.} p. h. u. ^{ne di. g. o. n. e.} semper. ^{et infirm. be.} appenda. ^{caus. h. n. e.} in solis. h. u. n. u. ^{ne di. g. o. n. e.} orpo.
de. ^{et infirm. be.} silacueh. n. u. ^{caus. h. n. e.} aut. ^{ne di. g. o. n. e.} addiderit. ^{et infirm. be.} oblat. ^{caus. h. n. e.}

LAN DOLFI EPI SVM



PLATE XXXVIII.

DETAILS FROM THE PONTIFICAL OF THE LIBRARY OF MINERVA, TRACED FROM THE ORIGINALS.
NINTH CENTURY.

1. Specimen of cursive writing, with its abbreviations and contractions.
2. Specimen of an entire side of a manuscript, with a miniature at the commencement and an explanation of the subject, the whole carefully traced. This painting, given under No. 12 of the preceding plate, represents the bishop anointing the priests with the thumb of his right hand, as signified by the writing, "*Deinde cum pollice dexteræ sue,*" etc. Between two lines of the inscription are little strips of parchment, by means of which some of the leaves of the manuscript are united together; others are sewn, and some glued. Each of the leaves is ten inches in length and nine in width, forming altogether a roll or volume.
3. "*Landolfi episcopi sum.*" These words show that this manuscript belonged to Bishop Landolfi, one of the family of the Counts of Capua, who governed this town about the year 851 or 879.
4. The capital letters A, B, C, D, traced from the originals.
5. Part of a miniature painting from the same manuscript, given in small size, No. 4 of the preceding plate, traced from the original.

PLATE XXXIX.

BLESSING THE FONTS; MINIATURE PAINTINGS FROM A LATIN MANUSCRIPT IN THE LIBRARY OF MINERVA
AT ROME NINTH CENTURY.

1. The title of this, "*Benedictio fontis*," shows the subject; it is of the original size. On one side is the ceremony of baptism by immersion, according to the ancient ritual of the church; on the other, Jesus Christ is represented establishing the sacrament of baptism, and uttering the following words:—"Ite, docete omnes gentes, baptizantes eos in nomine patris et filii et spiritus sancti." "Go and teach all people, and baptise them in the name of the Father, and of the Son, and of the Holy Ghost." (Matt. chap. xxviii. v. 29.)

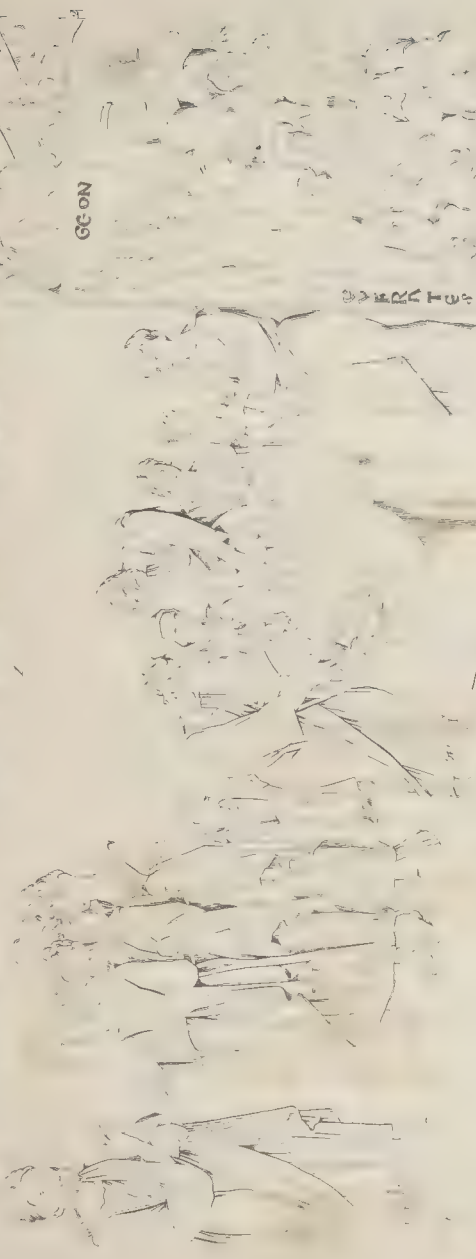
2. The four streams which watered the earthly paradise, each represented by a head, from which the water issues.

3. Another painting of the same manuscript in small size, representing the archbishop, surrounded by his clergy, blessing

the water in the font. The words of the blessing written at the side, mention the four streams of paradise, represented in the preceding number.

4. Specimen of cursive writing and capitals used in this manuscript. This manuscript belongs to a volume in the library of Minerva (Case 1, letter D), and contains fourteen miniatures on eight sheets of parchment, not so well prepared as that of the Pontifical. The letters, although a little coarser than those in the Pontifical, are of the Lombard character; from the more rounded form of the letters, it is probable that this manuscript is of rather a later date. The stops and marks over the words appear to be musical notes.

BENE DICTIO FOR TIS. RE



þæt deðere om̃s genætes þærpa ænætes in nomine
 fæder æ þæs æt̃r sæ æabedefgkull m̃nopftr sæu x̃yz̃ æt̃e
 æt̃e in fære læghom̃on **ÞI EP̃INETS T̃EPEST**

... æt̃e in fære læghom̃on ...
 ... æt̃e in fære læghom̃on ...

PLATE XL.

TITLE-PAGE OF THE BIBLE OF ST. PAUL. A LATIN MANUSCRIPT OF THE NINTH CENTURY.

1. A painting forming the title-page of a manuscript of the Bible; this Bible is from the archives of the Benedictine Monastery of St. Paul, and is now among the archives of the same order at St. Calixtus in Rome. This splendid manuscript, the description of which occupies this and the five following plates, contains the whole of the sacred writings translated by St. Jerome from the original Hebrew into Latin; it is written on parchment of the best quality. The three hundred and thirty-nine pages altogether measure one foot, four inches, eight lines in length, and one foot, one inch, three lines in width; the writing is divided into two columns; each page contains fifty-nine lines, with the space of two lines between each. The various kinds of cursive writing, with the capital and ornamented letters, are given on this and the following plates. The sacred books are divided into chapters with titles of their contents. The pauses are marked by large coloured capitals, and nearly every sentence begins with a capital of the cursive form, while this distinction is wanting to the proper names; there is very little punctuation in the manuscript, but a sort of mark in the middle divides the sentences; the *i*'s are without dots; there are some of the usual abbreviations, such as *Scs.*, *Dns.* Innumerable ornaments, very various and original in form, decorate the front and back of the leaves, and above all the capital letters, which are unequalled both as to size and richness. A specimen is given in No. 1 of pl. lxxv, besides which there are many miniatures in the manuscripts given in small size on the two following plates. There is not any tradition as to the time at which this magnificent Bible fell into the hands of the monks of this monastery; nor does it appear that they ever took the trouble to compare the text with the manuscript of any other Bible. With regard to the painting No. 1 on this plate, given of the original size from a careful tracing, it appears to represent an emperor, or king, sitting on a throne with symbols of power around him; on his left stands his consort followed by her women, and on his right are two figures or shield-bearers, one of whom carries the imperial sword, the other the shield and lance; the whole of the figure of the latter could not be given on account of the limited space. The inscription under the painting, and the monogram on the globe, prove the name of this personage to have been Charles; but whether Charlemagne or Charles the Bald, is a disputed point. In the description given by Mabillon of this picture (*Iter Italicum*, p. 70), he mentions a sceptre which this prince held against his breast:—"Dexterâ protensâ sceptrum pectori apprimens;" but it is evident that he was deceived, as what he took from a sceptre is nothing more than an embroidered border to the dress set with precious stones. He also forgot to mention the two angels in the act of adoration near the four virtues over the head of the Emperor, as seen in No. 1 of the following plate, where the whole of this subject is given in a small size.

2. An inscription in the barbarous verse of that period, containing a description of the painting. Mabillon, in his "*Iter Italicum*," pp. 71 and 72, gives a translation in modern Italian; it is here, as traced from the original, to give a perfect idea of the capital letters used in the manuscript.

3. Another specimen of the capital letters in this Bible; in a verse of the prologue we learn the name of the Calligrapher Ingobertus.

4. These two lines are traced from another Latin manuscript brought from the library of Queen Christina of Sweden to the Vatican. It contains an explanation of the Apocalypse (No. 96). These lines contain the name of the author, Ambrosius

Autpertus, a Frenchman of rank, who, according to Muratori, went to Lombardy after the conquests of Charlemagne. Here he became abbot of the Benedictine Monastery of S. Vincenzo, and died in 778. (Muratori, *Rerum Italic. script.*, vol. i., part ii., p. 323.) Paulus Diaconus mentions him in his "*Geschichte der Longobarden*," as also another work executed by him. From another inscription on the second leaf, which runs thus, "*Hic est liber B. Dionis*," we find that this manuscript belonged to the Abbey of St. Denis in France. It consists of one hundred and sixty-four sheets of parchment measuring more than a foot in length, divided into two columns with ornamental borders; each side contains thirty-six lines, with a capital letter at the commencement of each, chiefly written in black ink, but some in red. Charlemagne made it a point with his clergy that they should be accomplished scribes, that nothing might be wanting in writing sacred books; we may therefore conclude with more certainty that this work was by the hand of Autpert himself, particularly as we have his own assertion that he had no other transcriber. (*Hist. lett. de la France*, vol. iv.) The similarity of this beautiful writing with that of the eighth century, and with that of the manuscript of the Bible of St. Paul, would make it appear that they were of the same period, and also make it probable that this manuscript was presented to Charlemagne when ruler of several kingdoms, but before he became emperor, as the following lines seem literally to imply:—"Hunc Carolum regem, terræ dilexit herilem."

5. These two alphabets are from another manuscript in the Vatican (No. 313). This manuscript belonged to a Frenchman, as shown by the following, written in the fourteenth or fifteenth century:—"Ce livre est à J. H. Gauchet, qui le trouvant si le port à son Otel à la rue de . . . ;" the remainder is illegible. In this manuscript, entitled "*Liber sacramentorum S. Gregorii*," after the litanies of the Church of Paris, in which a French saint is mentioned, there is a list of the canons of this church, at the head of which stands the name of Ercanradus, a bishop then living. On the following page, in a list under the title of "*Nomina defunctorum*," which is a kind of necrologue in use in ancient churches, there are the names of four other bishops, two of whom, Embestus and Gambaldus, are not mentioned among the bishops of Paris in the *Gallia Christiana*. The name of Ercanradus is also mentioned again as bishop of Paris; the first lived in 775, the last about 856. It therefore appears natural to conclude that this manuscript (*Liber sacramentorum*) is of the eighth or ninth century, and in consequence the character of the writing is considered as a criterion for that in the Bible of St. Paul.

6. Alphabet of the capital letters in the Bible of St. Paul.

7. Another alphabet of capital letters, from a manuscript Bible in the library of the Fathers of the Oratorium in Rome, called "*Della Vallicella*." It is not decorated with paintings like that of St. Paul, but is very correctly written in three columns on leaves nearly square. It is considered to have been written by Alcuin, transcribed by order and for the use of Charlemagne, as the following verse on the three hundred and forty-second page seems to indicate:—

Codicis illius quot sint in corpore sancto:
Depictas formas litterarum varias,
Mensuras habet Christo donante per ævum
Tot Carolus rex, qui scribere iussit eum.
Pro me quisque legas venena orare memento
Alcuin de Corego, tu sine fine vale:
Hæc ego porto libens ad sancta sacraia templi
Quos tua mens noviter condidit alma Deo.

The author, Alcuin, like St. Jerome, not only piously studied the Scriptures, but transcribed them with his own hands.

8. Specimen of the small letters in the Bible of St. Paul, taken from the forty-second chapter of the book of Job.

9. Specimen of the small letters of the Bible from the library of Vallicella.

When the alphabets of capital letters Nos. 6 and 7, and the small letters of Nos. 8 and 9 are compared, the resemblance is so great that one would imagine they had been written by the same hand, did not the verse under No. 8 contain the name of Ingobertus, as scribe of the Bible of St. Paul. We conclude, however, that they were both of the same school of calligraphy—a school for which we have to thank the zeal of Charlemagne, and his friend and instructor Alcuin.

10. The last division of this plate contains a specimen of Roman numbers used in the Bible of St. Paul; they are divided into two lines, the upper containing the numbers in cursive, the

lower the numbers in large size. In the centre is a monogram of Christ from the same manuscript. Those who wish for full information as to the age, the author, and the prince for whom this celebrated manuscript was executed, must refer to the following authors:—Baluze, "*De capitulariis*." Mabillon, "*De re diplomatica* ; *Iter Italicum, Iter Germanicum*." Montfaucon, "*Monumens de la Monarchie Française*," vol. i., p. 304. Alemanni, "*De Lateranensibus parietinis*." Margarini, "*Inscriptiones antiquæ*." Basil, "*S. Pauli ad viam Ostiensem*." Eckardus, "*Franc oriental*," vol. ii. Rivet, "*Hist. litt. de la France*," vol. ii. Bianchini, "*Vindiciæ can script*." "*Dissertatio in aureum ac pervetustum sanctorum Evangeliorum codicem MS. Monasterii S^c Emmerani*;" Ratisbonæ, 1786. The learned author of this last work compares all these authorities, and comes to the undoubted conclusion that this manuscript belongs to the end of the eighth or beginning of the ninth century.

PLATE XLI.

SOME OF THE MINIATURE PAINTINGS FROM THE MANUSCRIPT OF ST. PAUL, GIVEN ONE-FOURTH OF THEIR ORIGINAL SIZE. EIGHTH OR NINTH CENTURY.

1. Title-page of the manuscript Bible of St. Paul complete, the greater part of which is given in the preceding plate of the original size; the three subjects under the title-page have reference to the life and labours of St. Jerome, the author of this Latin translation of the Bible.

2. The creation of Adam and Eve; they eat of the forbidden fruit and are driven from Paradise. In No. 1 of pl. xliii. these three figures are given of a larger size; God is represented giving Eve to Adam. (Gen., chap. i., ii., iii.)

3. Birth and exposure of Moses; he changes the rod of Pharaoh's magician into a snake; goes dry-footed through the Red Sea, and leaves Pharaoh and his army to be drowned therein. (Ex., chap. i., v. 8.)

4. Moses receives the tables on Mount Sinai; has the tabernacle built, where he places the ark, and the candlestick with seven branches, and offers burnt sacrifices. (Ibid., chap. xxxiv.; Lev., chap. i.)

5. Balaam, riding an ass, is stopped by an angel; Korah, Dathan, and Abiram, with their followers, are punished for their ungodliness. (Numbers, ch. xvi.-xxi.) The scene with

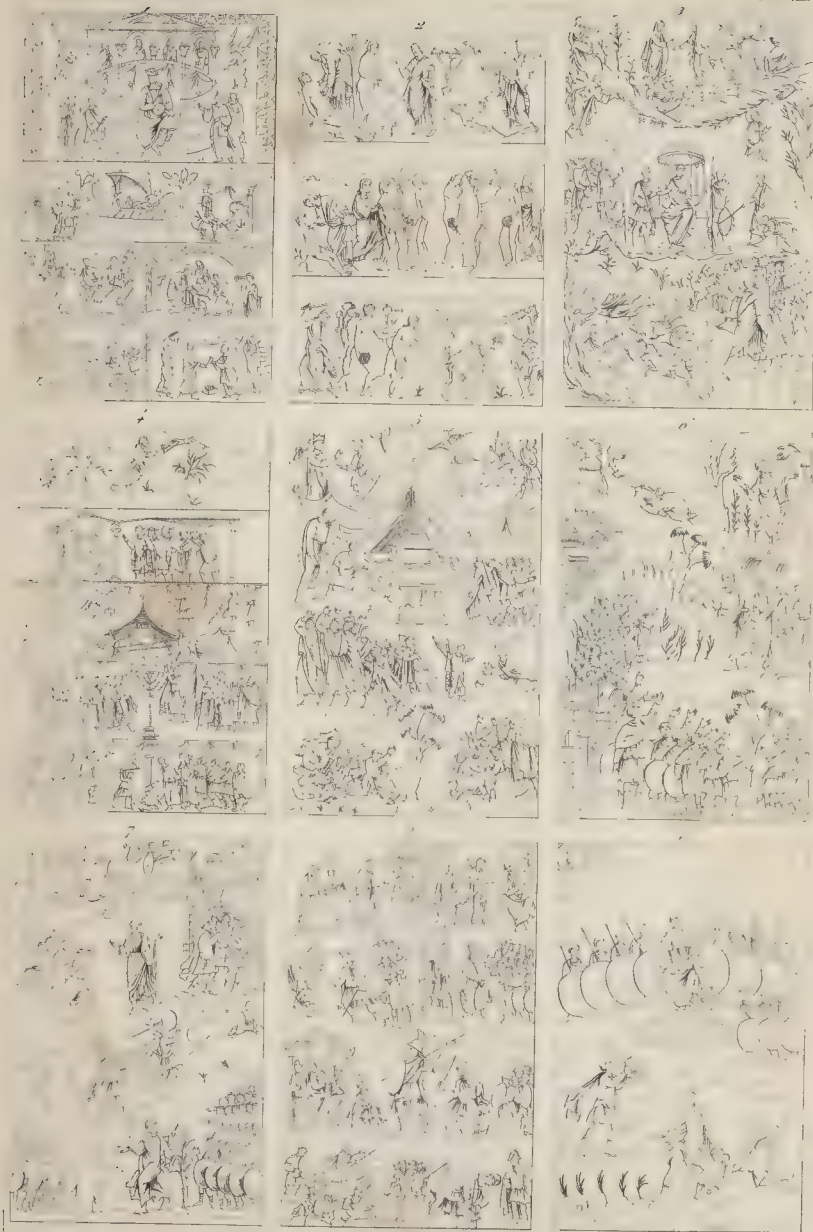
Balaam is given in No. 2, pl. xliii., from a tracing. It is worthy of remark that the drapery over the ark is surmounted by a cross.

6. After Moses has assembled the Israelites, given them his blessing, and recommended them to keep the laws, he goes to Mount Abarim, where he sees the promised land, and then dies. (Deut., chap. xxxii. and xxxiv.)

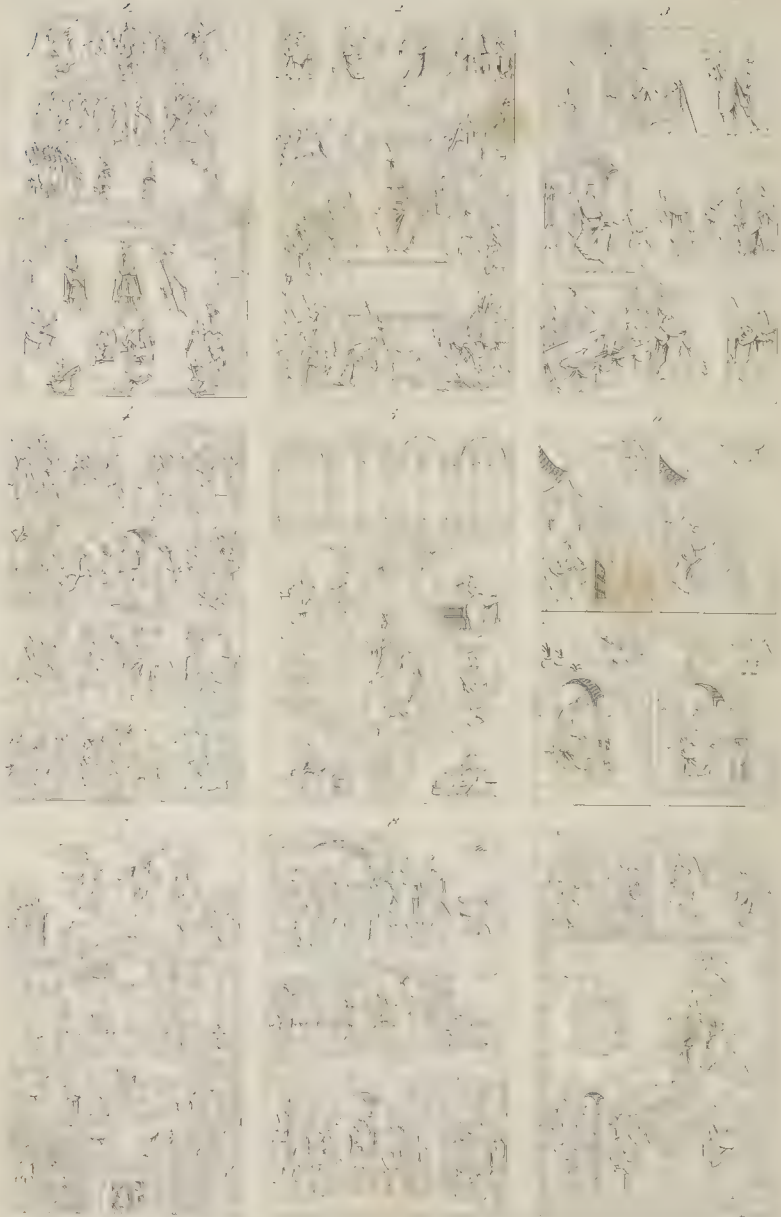
7. Joshua, successor to Moses, leads the Israelites dry-footed over Jordan, whilst the ark is carried before them; he conquers Jericho, and divides the land among the twelve tribes. The upper part of this miniature painting is given in the original size in pl. xlii., No. 2.

8. The birth of Samuel, and his introduction to the temple; Eli falls back on hearing of the death of his sons; Samuel anoints Saul; David fights with Goliath, and slays him; Saul, conquered by the Philistines, kills himself. (1 Kings, chap. i., x., xvii., xxxi.)

9. David tears his garments on hearing of the death of Saul, and has the man slain who accuses himself of Saul's death. (2 Kings, chap. i.)



*Relazione delle missioni nelle Sibirie del V. S. Pietro alle guerre, parte dell'anno
rispetto finendo il secolo*



Costume, etc. delle provincie della Siberia di S. Pietro, ristretto alle quattro parti
 13. 14.

PLATE XLII.

MINIATURE PAINTINGS OF THE BIBLE OF ST. PAUL, ONE-FOURTH OF THE ORIGINAL SIZE.
EIGHTH OR NINTH CENTURY

1. God on his throne surrounded by seraphim and prophets; underneath, David dictates his Psalms, inspired by the Holy Spirit.

2. Solomon anointed by Zadok and Nathan; he is sitting on his throne, and giving judgment between the two harlots. (1 Kings, chap. i.-iii.)

3. Judith leaves Bethulia accompanied by her maid; she is conducted to Holofernes; she cuts off his head and returns to Bethulia. In the following plate, No. 3, a part of this composition is given of the original size.

4. Antiochus, after the conquest of Egypt, possesses himself of Jerusalem also, plunders the temple, and tries to force the Jews to sacrifice to idols; Mattathias and his sons assemble their followers, seize Antiochus, and give freedom to their native land. (Maccab., 1st book, chap. i., ii.)

5. God sitting on his throne, surrounded by prophets and evangelists writing their inspired works.

6. The four evangelists, each with their attributes.

7. Christ ascending to heaven; underneath, the Virgin and Apostles receive the Holy Ghost. The upper part of this composition is given of the original size, No. 7 of the following plate.

8. The conversion of St. Paul; he goes to Damascus, where his sight is restored by Annanias; his disciples lower him in a basket from the walls, that he may escape from the Jews. (Acts, chap. ix.)

9. The angels of the seven churches, the book with the seven seals, and other allegories from the Revelations of St. John. This and the preceding plate contain the twenty-eight miniature paintings of the Bible of St. Paul, in small size; underneath the paintings and on the back of the leaves there are verses, written in the barbarous style of that period. We only give those which have reference to the subject, to give a complete idea of the miniatures, with the exception of colouring; and as they are reduced one-fourth, we give some of the subjects of the original size, carefully traced in the two following plates.

PLATE XLIII.

TRACINGS OF THE MINIATURE PAINTINGS FROM THE BIBLE OF ST. PAUL. NINTH CENTURY.

1. After the creation of Eve, God gives her to Adam ;
" Sicque suâ lætus gaudet de virgine virgo."

2. Balaam arrested on his journey by an angel, with a drawn sword ; " Qualiter et Baalam, missus cœlestis ab aula, obviat ense minans."

3. Judith conducted to Holofernes ; " Ubi nuncius adduxit Judith ante Olofernem ; ubi sedit Judith in Palatio."

4. Jesus Christ ascending to Heaven with two angels, in the presence of the Virgin and Apostles. It is interesting to compare this composition with the same subject in the Syrian manuscript given in No. 1, pl. xxvii.

The decline of painting in the Latin as well as in the Oriental church, shows itself in various ways.

Some of the other subjects from the Bible of St. Paul are worthy of admiration, as far as the composition is concerned.

The address of Moses to the assembled people (No. 6, pl. xli.) is nobly treated ; the expression is generally correct.

David inspired, dictating to his scribes and musicians (No. 1 pl. xlii.) gives an idea of considerable merit.

The procession of the army of Antiochus to Jerusalem and the temple ; these are truthfully described from the 1st book of Maccabees :—" Ascendit Hierosolymam in multitudine gravi, et intravit in sanctificationem cum superbia."

In the judgment of Solomon (Ibid, No. 2) there is a degree of pomp in the decoration and number of attendants which few modern artists have been able to give this subject.

And lastly, the highest elevation was reached by the artist of which he was capable in the representation of the pouring out of the Holy Ghost. (Ibid, No. 7.) The Apostles are sitting in a splendid enclosure, naturally grouped in various attitudes ; in the centre, the Virgin is sitting on a throne with her feet on a suppedaneum, formerly an emblem of dignity ; outside the circle, the people are waiting with lively impatience, but with reverence, for the outpouring of the Holy Ghost.



Manoscritto delle miniature della Bibbia del S. Paolo datate sopra di orromate IX secolo

U. carallum var.

PLATE XLIV.

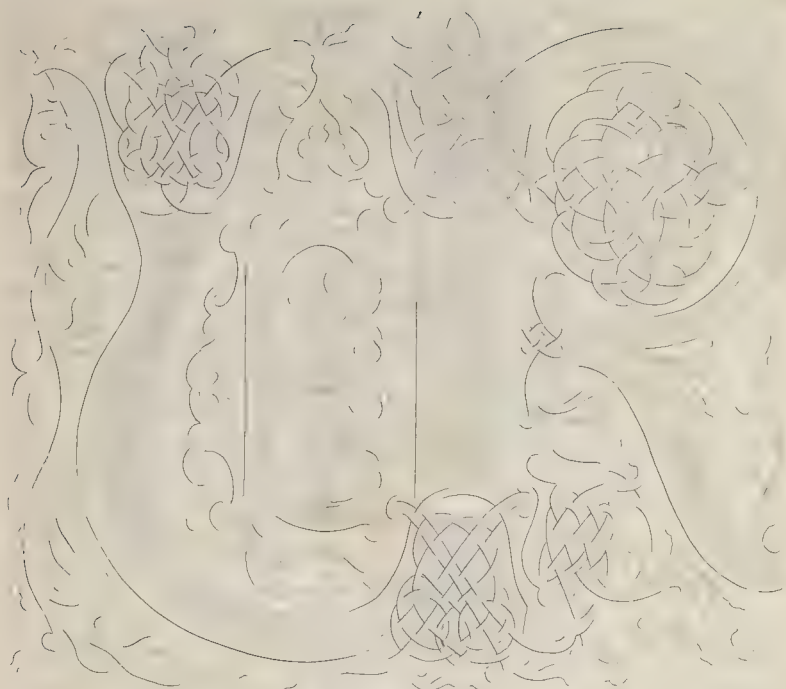
TRACINGS FROM THE MINIATURES IN THE BIBLE OF ST. PAUL EIGHTH OR NINTH CENTURY

1. Flowers, roses, foliage, and other ornaments from the manuscript Bible of St. Paul. The following plate contains further details, which give a more complete idea of the splendour of this costly manuscript.
2. The passage of the Jordan; this river is personified both on the right and on the left, with the waters rising up, while the Levites with the ark pass over the dry bed; above are other Levites, bearing stones: "Lapides ad castra ministri" (Joshua, chap. i., v. 13). The upper part of the composition represents the siege of Jericho.

PLATE XLV.

CAPITAL LETTERS AND OTHER DECORATIONS TRACED FROM THE BIBLE OF ST. PAUL.

- 1 Specimen of capital letters from this Bible; the three letters I. E. R. formed into a kind of cypher, are from the words Verba Hieremie on p. 128 of the manuscript; they are very carefully traced.
- 2 Seventy specimens of ornaments used in various parts of the manuscript. In "Strutt's Chronicles," London, 1777, pl. xx. part i., p. 346, we find capital letters bearing a very striking resemblance to those here shown. The English, or rather Saxon manuscript, from which these letters are taken, belongs to the Cottonian library, and contains the Latin translation of the Scriptures by St. Jerome, and is a work of the celebrated school of calligraphy formed by King Ina of Wessex, in the eighth century; and from whence it is probable that Alcuin went in the following century to establish this art in the kingdom of Charlemagne.



BAHIEREMAE

2

Handwritten text in a cursive script, likely representing a list or inventory of items, possibly related to the basket above.



Moneta d'oro, con effigie di S. Andrea, moneta d'oro, con effigie di S. Andrea, moneta d'oro, con effigie di S. Andrea. 1785. 10.

PLATE XLVI.

MINIATURES FROM THE PROPHECIES OF ISAIAH, A GREEK MANUSCRIPT IN THE LIBRARY OF THE VATICAN.
NINTH OR TENTH CENTURY.

1. The miniature paintings on this plate are taken from a Greek manuscript in the library of the Vatican, No. 755. In No. 1 God is represented by a hand emerging from the clouds, and giving inspiration to the prophet both by night and day, personified by two figures, Night, $\text{HN\Upsilon\text{N}}$, and Dawn, $\text{\text{O}\text{P}\text{O}\text{C}}$.

2. A standing figure of the Prophet Isaiah, with heads of the four fathers of the church who wrote commentaries on his works.

3. Heads of the four commentators on the writings of Isaiah, of a larger size.

4. A miniature painting from the same manuscript, of diminished size, representing the martyrdom of Isaiah.

5. Specimen of capital letters from the same manuscript.

6. A cursive alphabet, from a manuscript of the tenth century, already given in No. 3 of pl. xxxiv.

7. Cursive alphabet of the manuscript of Isaiah.

8. Cursive alphabet of a Greek menologue of the ninth or tenth century, the miniatures of which are given in plates xxxi., xxxii., and xxxiii.

The manuscript from which the subjects on this plate are taken is of uncommon beauty; it measures thirteen inches in length and ten in breadth. It contains the writings of Isaiah with commentaries, and consists of two hundred and twenty-six pages.

PLATE XLVII.

MINIATURES FROM VARIOUS LATIN AND GREEK MANUSCRIPTS OF THE ELEVENTH CENTURY.

1. A miniature painting representing King Herod and his armour-bearer, from a Latin manuscript of the tenth century in the library of St. Peter at Saltzbourg; it is on parchment of a large size, and at each festival there is a miniature painting. This manuscript is fully described in the following work:—*"Chronicon Gotwicense seu annales liberi et exempti monasterii Gotwicensis, ordinis S^{ci} Benedicti, inferioris Austrie, Godifredus Abbas Gotwicensis, typis monasterii Tegernseensis, ord. S^{ci} Bened., 1732, No. 463, vol. i.*

2. St. John the evangelist, represented with the head of an eagle, his usual symbol; at the side of the figure the two first letters of his name are given and the remainder above.

3. The Emperor Otho I. giving a ring and instructions to his son Otho II., at the time that he assumed the title of King of Germany, at the Diet of Worms and Aix-la-Chapelle in 961. This miniature painting is also given in the *"Chronicon Gotwicense,"* lib. i., p. 48, from a manuscript in the library of the Duke of Saxe Gotha, *"In quo leges antiquæ et capitularia a Balutio postmodum edita continentur."*

4. The Byzantine Emperor Basil II. receiving a blessing from heaven and homage from the earth. This painting is from a psalter of the tenth century, which was taken from the library of St. Mark in Venice to the library in Paris. The reduced drawing is by Morelli, the learned librarian of the former. The following number contains the principal figures in a larger size.

5. Part of the preceding miniature painting of the original size; it represents the Emperor Basil II. with several kneeling figures at his feet. The signification of the Greek inscription at the side is, *"Basilus in Christo fidelis, rex Romanorum junior."*

6. The Apostles assembled for the receiving of the Holy

Ghost. This miniature is from a Greek book of the evangelists of the tenth century, belonging to the abbey of Florence. It is published in a work of Gori's on Dyptichons (vol. iii., part i., pl. xii.)

7. St. Luke writing his book. This figure is from a manuscript of the tenth century, shown by the date underneath; it contains the four books of the evangelists, with the following written by the calligrapher:—*"Memor estote miserabilis Theophili presbyteri monaci, omni parte parvi, tibi inutilis et omnibus,"* etc. Under St. John we find the following:—*"Hoc evangelium . . . ad finem perductum in mense maio, in triginta dies, feriâ quartâ, anno 6493."*

There are three hundred and sixteen leaves of fine white parchment in this manuscript; the four first leaves are divided into columns, the usual form of canonical writings.

The figures of the four evangelists are painted on a burnished gold ground, with a simple blue border; red and light blue predominate in the dresses, painted so thickly that they look very heavy.

This beautiful manuscript belonged to the Abbot Joseph Lelli, in Rome, a man of uncommon ability in deciphering all kinds of antiquities.

8. St. Mathew; miniature painting from a manuscript of the tenth century, quoted by Montfaucon in his *"Paléographie grecque,"* p. 280. It is now in the royal library in Paris, No. 3424. It consists of three hundred and ninety pages, containing the four books of the evangelists; at the commencement of each the figure of the evangelist is painted on a gold ground with a border of blue and gold. Above the head of the saint is a specimen of the capital letters; and at the side, one of the cursive writing, carefully traced from the originals.

1

2

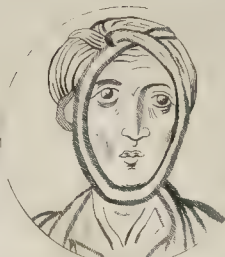
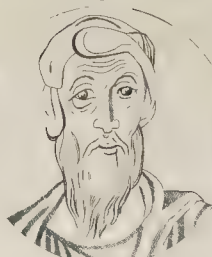
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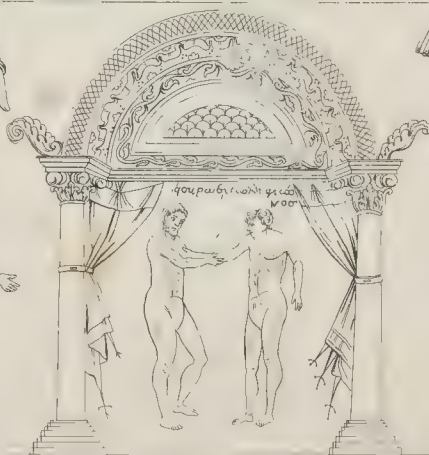
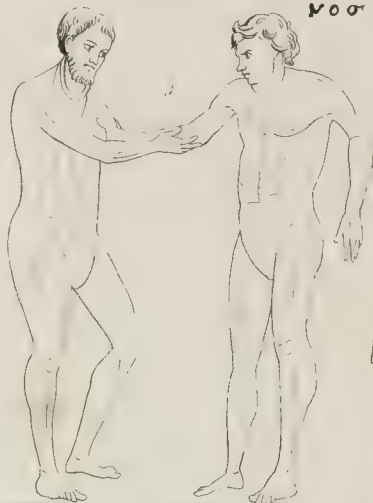
5

6

Minutaria cavata da donna marocchina, con, da A. a V. 10.



τραυραθμολη γηέου
ΝΟΟ



operazione chirurgica, mantenute pure del M. Coste

PLATE XLVIII.

MINIATURE PAINTINGS OF SURGICAL OPERATIONS FROM A GREEK MANUSCRIPT OF THE LIBRARY OF
S. LORENZO. ELEVENTH CENTURY.

1. The heads of two women and a man, traced from the originals.

2. Specimen of cursive writing in this manuscript.

3. Figures of men and women undergoing various surgical operations, traced from the originals; the two centre figures are given again in No. 5 in a smaller size.

4. Various bandages for broken or dislocated legs, hands, and thighs, traced from the originals.

5. Figures of men and women, prepared for various opera-

tions. The manuscript from which these miniatures are taken is in the Library of S. Lorenzo in Florence; it is given in the catalogue of manuscripts, plate liv., under the following title:—

“Hippocratis chirurgica, seu potius veterum chirurgorum insignis collectio; codex Græcus, membranaceus MS. in fol. insignis sæculi xi., litteris colligatis, rotundis, concinnis, cum picturis coloratis et alicubi auro illitis, non prorsus inelegantibus, constat foliis ccccv.”

PLATE XLIX.

DISCOURSES OF ST. EPHRAIM; HOMILIES OF ST GREGORY OF NAZIANZE; MILITARY MACHINES FROM
GREEK MANUSCRIPTS OF THE ELEVENTH CENTURY

1. St. Ephraim the Syrian employed in writing his discourses. This painting is in a manuscript of the library of the Vatican, No. 457. It is dated 1040, and contains only this one painting, traced from the original; there are ornaments on the borders and titles, the writing is very beautiful. There is a specimen of the capital letters over the head of the saint with cursive writing, given more fully under Nos. 4 and 8.

2. St. Gregory of Nazianze writing his homilies. This picture is also the only one of another manuscript in the library of the Vatican, No. 463, containing the homilies of this father of the Greek church; the features are partially obliterated. In the original the robe is painted brown, the stole white, with a black cross on it; underneath there is a yellow tunic, with numerous folds. There are some interpretations, with the homilies of St. Gregory by another hand, and a note which informs us that this book was arranged by one Theodoric, a monk, and written by his scholar Simeon, in the month of December, 1063, during the reign of the pious Emperor Constantine, and completed under that of the Empress Eudoxia, another instance of the love of science of this prince, and admiration for beautiful books of this empress, the last of the three of this name who honoured the throne of Constantinople. Montfaucon describes another work by St. Gregory of Nazianze in his "Paléographie grecque," book iii., chap. viii., of the eighth century, which is very richly decorated. It would appear that letters formed of curious figures were much in use at this time; as the same author quotes another manuscript of St. Gregory, in which there are numbers of those letters, he ascribes it to the calligraphers being painters at the same time, and, therefore, that they amused themselves with forming letters from any ideas that came into their heads.

3. Specimen of initial letters from the preceding manuscript, formed of human figures, by which means the painter, or rather the calligrapher, attained the double object of connecting the subjects with the capital letters. No. 2 of the following plate gives examples of capital letters of the same kind, only that they are formed of animals, and totally unconnected with the text. Montfaucon, in his "Paléographie grecque," book iii., chap. viii., gives a complete alphabet, formed from different Greek manuscripts of the eighth century. In the following centuries they seemed to consider these fantastical decorations as some compen-

sation for the decline of good taste. It is this kind of letter mentioned in the "Dictionnaire raisonné de diplomatique," vol. ii., p. 68, under the head of "Lettres," which are called anthropomorphe when formed of human figures, and zoographique when formed of animals. In the upper part of No. 3 are two monograms, A and B.

4. Specimen of cursive writing in the manuscript of St. Ephraim, the first line of a Greek inscription, which is translated thus:—

Finis primi libri Ephrem Syri
Scriptus manu Barnabe presbyteri,
Completus est mense Novembri
Liber iste monasterii Salvatoris,
Auxiliantibus sanctorum patrum precibus,
Sub imperatore Michaelis a Christo dilecto.
Et Zoë Porphyrogeneta Augusta
Cum esset tunc indictio octava
Et rursus annus sex millosimus
Quingentesimus quadragemus octavus.

The whole alphabet of the writing used in this manuscript is given in No. 8 of this plate.

5. Specimen of cursive writing used in the manuscript of St. Gregory of Nazianze. This line forms the conclusion of a note at the end of the volume, with the name of the calligrapher, Simeon, and the date, 1063.

6. The different miniature paintings under this number are from a third manuscript in the Vatican, No. 1605. The cursive alphabet is given in No. 7, and when compared with that of St. Ephraim, would be placed in the same century, the eleventh. The principal subjects of this manuscript are military evolutions and warlike engines, there are fortifications, ships of war, geometrical figures, a zodiac, &c., &c. The names of the engines are written in capital letters, some of which are formed of two simple lines without either gold or colour. In the same library there is another manuscript, No. 1164, on military tactics, "De instruendis aciebus et machinis bellicis conficiendis et aliis;" it seems to be of a later period, and is much more interesting than the preceding.

7. Cursive alphabet from a manuscript of the Vatican, No. 1605, the paintings of which are given in No. 6.

8. Cursive alphabet in the manuscript of St. Ephraim, No. 457, given in No. 1 of this plate.

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| F | ... | ... | ... |
| G | ... | ... | ... |
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PLATE L.

MINIATURE PAINTINGS OF A REDUCED SIZE FROM A GREEK MANUSCRIPT OF THE TWELFTH CENTURY,
CONTAINING SERMONS FOR THE FÊTE DAYS OF THE VIRGIN.

1. Title of the manuscript traced from the original, to give a specimen of the writing; the following is the Latin translation:—
"Opus Jacobi monachi ex monasterio Coccinobaphi in sex sermonibus absolutum, compositis in festivitate sanctissimæ Dei genitricis, nempe, i^{us} sermo in conceptionem; ii^{us} in nativitatem; iii^{us} in sancta sanctorum; iv^{us} in exitum templi et in reliqua; v^{us} in salutationem; vi^{us} in redditionem purpure et in reliqua; selectis ex divinis scripturis." It is known that the author of this work lived in the twelfth century, which fixes the date of this manuscript with certainty. The writing appears to belong to the same period, which makes it probable that he wrote it himself. This manuscript belongs to the library of the Vatican, No. 1162; it is of great beauty, and written with extreme regularity and care; it contains 194 pages. It is decorated with initial letters, formed of birds and beasts, of which we have already spoken in the preceding plate, and as we there remarked, they have no kind of connection with the subject; they are

drawn with great delicacy with innumerable colours. The title over the paintings is written in gold, of mixed letters; the cursive writing is the same as that of the alphabet, No. 4. Such large and beautiful ornaments as the one given in No. 2 of the following plate, increase the splendour of this manuscript, already so rich in miniature paintings, all of which are painted on a gold ground and burnished: or employed in a liquid state, by hatchings, particularly on the draperies.

2. Specimen of capital letters formed of animals.

3. A selection of twelve of the miniature paintings from this manuscript, containing historical and allegorical subjects, among which are Adam and Eve in Paradise, the sacrifices of Cain, Abel, and Abraham, various salutations, and the return of the angel Gabriel to heaven. These miniatures are given in less than half of the original size.

4. Cursive alphabet of this manuscript.

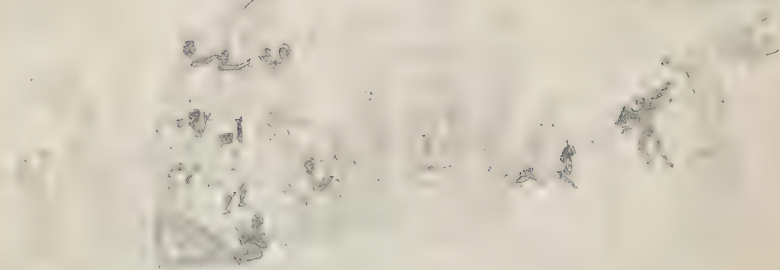
PLATE LI.

FIGURES AND ORNAMENTS FROM THE SAME MANUSCRIPT, FULL SIZE. TWELFTH CENTURY.

1. One of the miniatures of this manuscript, traced from the original, to give a complete idea of the character of the drawing.
2. Example of very rich ornaments in the form of vignettes, which abound in the manuscript and contribute to its magnificence.
3. Various figures from different miniatures in this manuscript, given of the original size.



Disegno del monumento del memoriale dei Veronesi per la pace della città Veronesi nella città di Mantova. All. 1. 1.



В. Г. АНДРИЯШКИН

α. β. γ. δ. ε. ζ. η. θ. ι. κ. λ. μ. ν. ξ. ο. π. ρ. σ. τ. φ. χ. ψ. ω. α. β. γ. δ. ε. ζ. η. θ. ι. κ. λ. μ. ν. ξ. ο. π. ρ. σ. τ. φ. χ. ψ. ω.

PLATE LII.

MINIATURES FROM THE WORKS OF ST. JOHN CLIMACUS, A GREEK MANUSCRIPT OF THE
ELEVENTH OR TWELFTH CENTURY

The manuscript from which the miniatures on this plate are given belongs to the library of the Vatican, No. 394. On the first page we find the following note by a modern hand:—
"Codex 394 continet,—

"1°. *Johannis Climaci tractatum, climax scilicet scala nuncupatum, in quo quasi gradus triginta cap. allignantur, quibus ascensio ordinata ad virtutes et Deum paratur; cum vita ipsius, et epistola Abbatis Rhatensis et aliis de pag. pre. vers. primo.*

"2°. *S^a Maximi de charitate et dilectione explanationes compendiosæ, in quatuor centurias divisæ, videtur autem desse centuria quinta, p. 170, a tergo col. primæ, versu primo.*

"3°. *Photius quidam, possessor istius codicis aliquando fuisse adnotatur Russiæ metropolita, p. 213, a tergo col. 2, vers. 15.*

"4°. *Tabulum cujusdam versus, qui constat litteris 27, legiturque per latitudinem et profunditatem etiam retrograde, et litteræ ita sunt dispositæ ut in angulis respondeant singulæ seriatiim, p. 214, vers. primo.*

"5°. *Nicetæ diaconi et magistri rhetorum, tractatum MS.*

perfectum, de animæ triplicitate et quibusdam ipsius potentiis, p. 215, vers. primo."

The manuscript contains two hundred and sixteen pages of very fine and white parchment; there are three kinds of writing given in the lower part of this plate, and a fourth much smaller on the paintings by the side of the figures. We cannot here enter upon a lengthened disquisition about the contents of this manuscript; but with regard to the subjects of the miniatures of this treatise, called the Ladder, they prove that the virtues are so many steps which lead to heaven. And the artist has thought it necessary to exhibit this idea fully by representing the virtues which assist the ascent to heaven, and the vices which precipitate the descent. The legends on the borders of the manuscript serve also to further explain the intention.

It is interesting here to make a comparison with the fresco painting of the tomb of Tarquinia, given in pl. x. of *Architecture*, where evil spirits are painted black and good ones white, as in this manuscript. The cover of this manuscript bears the arms of Pope Paul V., of the Borghese family.

PLATE LIII.

MINIATURES FROM AN "EXULTET" IN AGINCOURT'S COLLECTION. REDUCED FROM THE ORIGINALS.
A MANUSCRIPT OF THE ELEVENTH CENTURY

A, B, C, D. These four columns or lines united lengthwise, form a parchment roll from Agincourt's collection. They contain an Exultet, a hymn sung at Easter at the consecration of the Pascal candle; each verse is accompanied by a miniature; their style can be judged of by the one under No. 8, which is given in No. 1 of the following plate, from a tracing of the original.

1. Jesus Christ leaving hell triumphantly, and crowned by two angels, surrounded by cherubim and other angels, one of whom is blowing a trumpet: "Pro tanti Regis victoria, tuba insonet salutaris."

2. Christ sitting on his throne in triumph, at his feet allegorical representations of earth (tellus) and darkness (caligo.)

3. A deacon of the church commences the prayer for a blessing on the Pascal candles, in the presence of a great number of assistants: *Qua propter astantibus vobis, fratres carissimi, ad tam miram sancti hujus luminis claritatem,*" etc.

4. Continuation of the same ceremony by another servant of the church

5. The two subjects given under this number represent Christ as conqueror of hell, and a figure sitting on a church surrounded by lighted tapers; they appear to bear allusion to the following words:—"Christus ab inferis Victor ascendit." "Illuminabitur et nox illuminatio mea."

6. These three figures in the act of blessing appear to have reference to the ceremonies of the same day.

7. One of the attendant ministers lights the taper, whilst another spreads out his hands, and begins the sacrificial prayer: "Suscipe, sancte pater, incensi hujus sacrificium," etc.

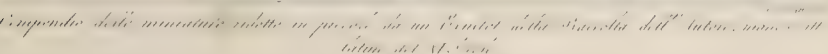
8. The sacrifice is completed with incense, and by the priest entreating the blessing of Heaven, in the following words, written on the roll in his hand:—"Ut superne benedictionis munus accomodes," etc. This subject is given on the following plate in larger size.

9. This painting represents bees hovering on flowers; applying to the following verse:—"De operibus apum," &c.

10. The Redeemer leaving hell victoriously.

11. This last part shows a variety in the character of the writing, and appears to have been taken from some other Exultet and added on to this. The calligrapher, or perhaps the artist, is laying his work at the feet of St. Peter. The inscription at the side tells us that he was a priest of the name of Johannes Eposius. The troop of soldiers painted underneath appear to belong to the militia of Benevento, of whom mention is made at the back of the manuscript; they assist in proving the date of the manuscript of the eleventh century. This Exultet, pub-

lished in this work for the first time, forms a volume or roll of the same kind as the book of Joshua given in plates xxviii., xxix., and xxx., with this exception, that the whole of this one must be unrolled to see the verses belonging to the paintings. The eighteen sheets of parchment of which it is formed are of different lengths, varying from six inches to two feet, but all ten inches in breadth, including the ornamental border. The full length of the roll is nineteen feet eight inches. The paintings and writings are divided by ornaments from six to fourteen lines in width, executed in three cords of blue, red, and green, on a reddish ground. All these paintings in water colours are gone over with a sort of varnish, or a glue, which was mixed with the colours, and which has greatly assisted their preservation. The ground is painted light blue, yellow, green, or red; white and azure are only used for saints or priests of a very high order, green and red for those of the second order and for the people who attended the ceremonies. Christ is dressed in a tunic and pallium. The glory round the head of Christ, as also that of the angels, is in gold; as are also the candelabra, the pascal candles, the stole, and ornaments on the heads of the attendants. The dress of the priests and the robes of the angels are white, with a little blue. Some of the figures, such as those in No. 6, have white, green, or black mantles over blue tunics. The robes of the royal personages are bordered with gold, and only reach to the knees, and they have a short mantle thrown over their shoulders. The great people who surround them have similar dresses, but without mantles; their hair is cut short and round, and they have boots of various colours. The soldiers are armed with lances, they have pointed helmets, round shields painted red or yellow, with black coats of mail, reaching from the throat to the middle of the thighs. These details are not very interesting for art, but as Muratori remarks, they are very useful with regard to manners and costume: "Eruditionis historice non exigua pars est nosce mores et ritus populorum." The materials used in the Exultet manuscripts, of which parts are given in the following plates, Nos. liv., lv., and lvi., are nearly the same as those used in this one; and with regard to the writing, we give alphabets traced from the originals, to give an accurate idea of the form of the letters, abbreviations, notes, &c. When the details of these manuscripts are carefully considered, their date is easily fixed between the eleventh and twelfth centuries. The one here given is proved to belong to the eleventh, by the names of Pandulphus and Landulphus, written at the back of the picture of the crowning of Christ, A, No. 1, as both these princes resigned in 1059 at Benevento.



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PLATE LIV.

TRACINGS FROM THE PAINTINGS AND WRITING OF THE EXULTET, GIVEN IN THE PRECEDING PLATE.

Miniature from the Exultet manuscript of the preceding plate, column C, No. 8, from Agincourt's collection. It represents that part of the ceremony of blessing the Easter candle called "oblato." Whilst one of the ministers distributes incense, another prays for the blessing of Heaven, in these words:—"Ut supernæ benedictionis munus accommodes." Under the feet of the priests we remark the little strips of parchment used to unite the different sheets of the roll. Under the painting there is the following line, with musical notes:—"Quod tibi in hac cerei oblatione solemne." And again under this the following:—"Per ministrorum tuorum manus, de operibus apum sacro sancta reddit ecclesia. Sed jam columbe hujus preconia novimus, quam in honore Die rutilans ignis accendit." The whole from a tracing of the original.

2. "Et principibus nostris Pandolfo et Landolfo." These two names are written at the back of column A in pl. liii.

From these two princes having reigned at Benevento in 1059, the date of the manuscript is ascertained.

3. "Pamuli tui Roffridi comestabuli consulumque nostrorum et totius militiæ Beneventanæ." This line gives the name of the municipal officer, and the officers of the Benevento militia, about the year 1077. These interesting particulars at the back of the manuscript in a different hand, although in a similar style, were written by Cardinal Borgia, the former possessor of this manuscript, an irrefragable proof of the time and place of its origin, as the cardinal was governor of Benevento, and well acquainted with the antiquities and history of the town.

4. Cursive alphabet of this Exultet.

5. Abbreviations and double letters, with the interpretations in the cursive writing.

PLATE LV.

MINIATURES AND DETAILS FROM ANOTHER MANUSCRIPT EXULTET OF THE BARBERINI LIBRARY,
A LATIN MANUSCRIPT OF THE ELEVENTH CENTURY.

1. Miniature painting from the manuscript of the Barberini Library, of the original size; it represents a deacon with the Dalmatica in the ambon or pulpit unrolling the Exultet, and pointing out the following verse to his assistants:—"In hujus igitur noctis gratia, suscipe, sancte pater, incensi hujus sacrificium, vespertinum," etc., whilst other attendants offer incense.

2. A complete cursive alphabet from this manuscript.

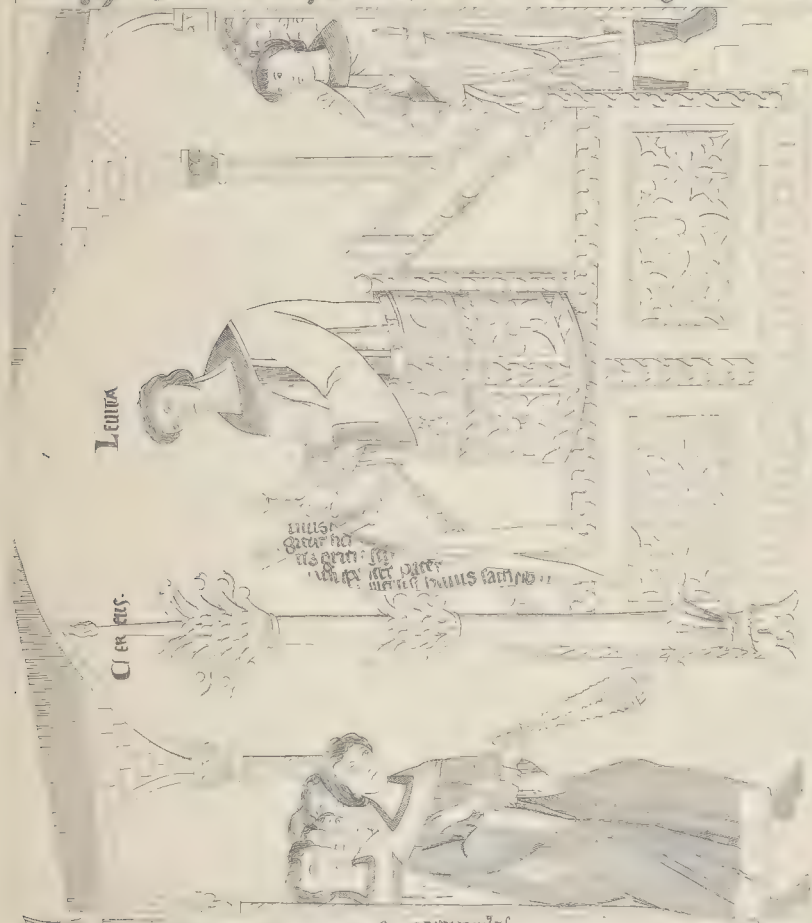
3. Initial, capital, and other letters, with abbreviations, &c., traced from the same manuscript.

4. Various mitres and crowns, among which are distinguished the pyramidal mitre of the pope, by the side of that of the bishop; the count's coronet in the form of a Phrygian cap, and above that the imperial crown.

5. Ornamented capital letters, painted on a gold ground. These two lines of the first verse of the Exultet hymn run thus:—"Regis victoria insonet salutaris." With regard to the painting, we would remark, that of the architecture is very peculiar and fantastical; the roofs are blue, the stones of the walls red, divided by lines of black; the shafts of the pillars are red or yellow, and the capitals yellow. The steps upon which they appear to be erected are of various colours. The ground of the ambon is green or white, with alternate red and white ornaments. The taper is painted red, and the foliage by which it is decorated blue, red, green, and yellow. The tunic of the priest who swings the incense, as also those of his acolytes, are white; the dress underneath green, with a white border. The dresses of the bystanders on the other side of the ambon are various; the stockings are green and the shoes

black. In the first painting of this Exultet, which is not printed, the angels wear double tunics, and some a chlamys or purple mantle, instead of a white tunic. The trees and flowers, without distinct forms, are rendered by colours dashed on by chance. The writing of this manuscript contains many peculiarities. The calligrapher seems to have delighted in an endless variety of capital letters, and to have given full play to both pen and pencil in the form of crowns, mitres, &c.. The first word of each verse commences with a highly ornamented capital letter, as also the word "Gaudeat," No. 3. The borders are red, filled in with gold, and the spaces between of light blue. The remaining letters of the word Gaudeat are written in large Roman letters with black ink on a gold ground. There are other still more curious letters, of which examples are given in the two lines of No. 5; and again there are others written over the heads and giving the names of some of the persons, the first letters of which are blue, and the remainder red; the forms are so various that it is impossible to give a complete alphabet. The great variety of letters in the same manuscript shows the freedoms taken by the writer, and augments the difficulties of Paleographical knowledge. There are no dots on the *i*'s, but a full stop at each pause of the sense where at the present day we should use a comma. There is but little gold used for the figures, with the exception of the ornaments on the dresses, and the glories around the heads of Christ and the angels. With regard to the age of this manuscript, the same remarks apply as those used for the Exultet manuscript of pl. liii.

Handwritten text in a Gothic script, likely a title or heading, possibly reading "De...".



Luna

Ci ex...

Handwritten text within the illustration, possibly a label or a small inscription.

WDEAT...
MA ER...
Handwritten text at the bottom of the page, possibly a signature or a date.

Vertical text on the right margin, possibly a commentary or a reference.

PLATE LVI.

MINIATURES FROM VARIOUS EXULTET MANUSCRIPTS. TWELFTH OR THIRTEENTH CENTURY

1. The Virgin and Child, sitting with an angel on either side; miniature from an Exultet manuscript of the library of Minerva at Rome. Two lines of writing, with musical notes, and a complete cursive alphabet are seen; the whole from a tracing of the original.

2. The Annunciation; miniature from an Exultet manuscript in the Cathedral of Pisa, and published in the "*Theatrum basilicæ Pisanae*."

3. A number of people collected under a portico; from an Exultet manuscript of the Vatican.

4. Allegorical representation of the earth; from the Exultet of the Barberini library, described in pl. lv.

5. Eve giving the apple to Adam; this painting appears to refer to the words of the Exultet, "*O felix culpa*," etc.

6. St. Gregory dictating the chant, which was afterwards called Gregorian; painting from a manuscript of the tenth century, and placed at the beginning of the work of the Abbot of St. Biagio, "*De cantu et musicâ sacrâ*."

7. The bee or wax harvest; miniature from the Exultet of the Barberini library, quoted in pl. lv. It refers to that part of the hymn beginning "*O vere mirabilis apis*," &c.

8. The oblation of the pascal candle; miniature from an Exultet of the library of Minerva; this subject is the same as those given in pl. liii. and liv. With the exception of No. 6, these miniatures are published for the first time.

PLATE LVII.

SUBJECTS FROM THE LIFE OF CHRIST, TAKEN FROM A GREEK MANUSCRIPT OF THE LIBRARY OF THE VATICAN. TWELFTH CENTURY.

1. Christ praying in the garden.
2. Peter cuts off the ear of Malchus, the kiss of Judas; the taking of Christ prisoner.
3. Christ conducted before Pilate by the Jews.
4. John and the Virgin, with holy women, at the foot of the cross.
5. Jesus is buried by the Virgin, John, and Joseph of Arimathea, accompanied by holy women.
6. Jesus rises triumphantly from the grave.
7. Various figures painted on the borders of the manuscript.
8. Christ disputing with the doctors.
9. The transfiguration of Jesus Christ on Mount Tabor.
10. Job on his dunghill exposed to the insults of his wife.
11. Two other miniatures from the same manuscript.
12. A line of writing as a specimen, traced from the original; the marks over the words appear to be musical notes.
13. Complete alphabet of cursive writing.
14. Another alphabet of irregular cursive character, consisting of twenty-nine letters, with all its varieties; it would contain thirty-seven letters, had there been room to give them on the plate.
15. Example of the ornamental letters in this manuscript; the first contains an outstretched hand. The miniatures on this plate are from a manuscript of the library of the Vatican, No. 1156, entitled, "*Lectiones evangeliorum, per anni circulum, juxta ritum ecclesie Græcæ et Kalendarium sanctorum aureis characteribus exaratum*;" the cover, of red morocco, bears the arms of Pope Paul V., of the house of Borghese. It is a folio, more than a foot in length and ten inches in width, consisting of

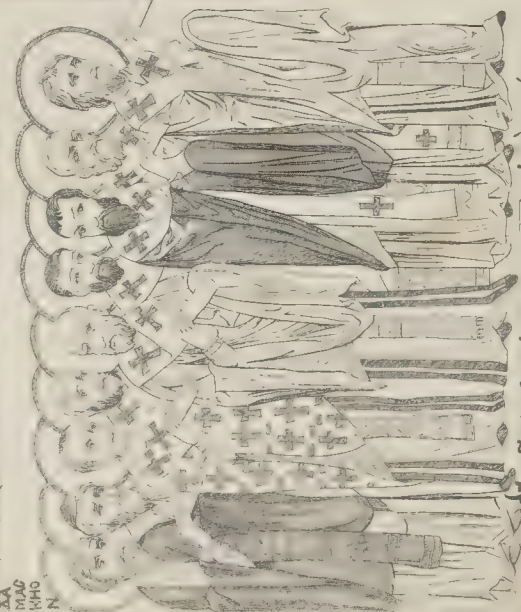
three hundred and forty-four pages of yellow parchment. There are four different kinds of letters: the first consisting of ornamented letters of various forms without figures, some of which are like No. 15, with an outstretched hand; the second consists of letters in gold, half the size, used chiefly for titles; a third kind consists of very large letters used for words enclosed in circles,—these are again enclosed in squares and the corners ornamented; the fourth kind is that of the alphabet No. 14, consisting of twenty-nine letters, and, as remarked, with all its varieties would make thirty-seven. The alphabet given in No. 13 of regular letters, makes the varieties in the form of the letters perceptible, as also the numerous abbreviations, a consequence of the decline which, according to Montfaucon, was complete in the twelfth century. (*Paléographie grecque*, lib. iv., chap. 6.) Many of the letters are written in gold ink; the ground of the paintings is of gold leaves stuck on and burnished. The long lines and round dots in red ink over the words are, according to the same author, musical notes. (*Ibid*, lib. v., chap. iii.) When the singularities of the writing of this manuscript, the small isolated figures on the borders, and a host of other uninteresting ornaments, are considered and compared with those of the Greek menologe given in plates xxxi., xxxii., and xxxiii., the date of this manuscript will certainly be placed in the twelfth century. It will be seen that the subjects of the miniatures of this manuscript, from the lives of the Virgin Mary and Jesus Christ, as also many others from the Old Testament, are constantly repeated on wood, or in fresco paintings, of the following centuries.



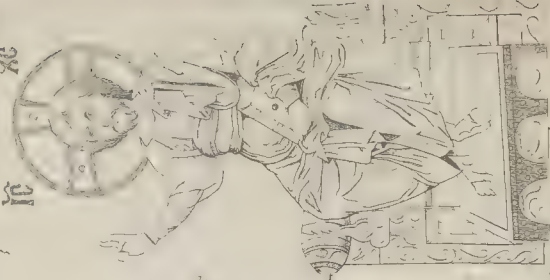
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1. 1. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

ἡμεῖς οὖν καὶ τῆς σφικτῆς μούνας
 ἡμεῖς καὶ χρεῖς σοι πρὸς ὅσους φέρει
 καὶ οὐκ ἔστιν ἡμεῖς καὶ τοὺς ἡμεῖς
 ἡμεῖς οὖν καὶ τῆς σφικτῆς μούνας

[illegible]

Ἡ λῆξιν φρόμισηαι. ἔχουσιν πόλιν
 ῥώμην σὺν χέοντι· ἐπεὶ θῶς μέλει.



πομπή, φέρουσά τους κείνην ελπίδα.
πομπή, φέρουσά τους θεοχάριτον.

PLATE LVIII.

PANOPLIA, A GREEK MANUSCRIPT OF THE VATICAN. TWELFTH CENTURY.

1. An assemblage of the fathers of the church who assisted in the execution of the work entitled *Panoplia*: over their heads their names are given abbreviated. They appear to be offering their work to the Emperor Alexius I.

2. The Emperor Alexius Comnenus, by whose order the *Panoplia* was composed. He appears to be listening to the fathers and receiving their writings.

3. The same prince presenting the work to Christ for his blessing.

4. Another painting representing Christ in the act of blessing.

5. Various lines of the writing traced from the manuscript. The great exertions of the Emperor Alexius I., during a long and disturbed reign, to guard religion against the innovations of the heretics who were very numerous at this time, ought to be highly prized. Finally, he made use of the pen of the learned and pious Euthymus Zygabene, a basilian monk of Constantinople, who executed a work under the title of "*Dogmatica Panoplia*," or a magazine of arms against every kind of heresy. This manuscript, in the library of the Vatican, No. 666, consists of two volumes divided into twenty-four books; the writing, of which a specimen is given in this plate, is not so beautiful as that of more ancient manuscripts. The painting on the first page of this manuscript, as also Nos. 2, 3, are painted on a gold ground; it represents the Greek fathers of the church from

whose writings the author of the *Panoplia* took his weapons; their names are given over their heads, the upper dresses are painted green or red, the under, blue or white, the pallium is white with black crosses, the stole of gold, and the shoes black. The figure of the Emperor Alexius, No. 2, is painted on the second page of the manuscript; his diadem is of gold, his mantle lake with gold flowers, his under dress blue with red shoes. The painting of No. 3 is on the other side of the same page; the dress of the emperor is different both in form and ornament to the first; the mantle is of gold with stripes of precious stones, the under dress is in lake, and the book in his hand gold; Christ is sitting on a red pillow, the draperies and footstool are in gold. The writing above and below these paintings are in a kind of iambic verse in red ink, containing details of the various subjects, with praise of the pious emperor by whose order it was composed. There is a *Panoplia* manuscript in the library at Vienna; and Montfaucon also quotes one of the fourteenth century in the library of the learned Baluzo, from which he gives an extract with a specimen of the writing. The work of Cave, "*Script. eccl. historia litterari a 1116*," may be referred to on this subject. The "*Dogmatica Panoplia*," with other works of the learned Zygabene, has been printed both in Latin and Greek at Lyons, Paris, and Venice. In 1710 this work was reprinted in Wallachia in the Greek language, with those parts omitted which might offend the Turks.

PLATE LIX.

MINIATURES FROM A GREEK MANUSCRIPT, BOOK OF THE EVANGELISTS, IN THE LIBRARY OF THE VATICAN
TWELFTH CENTURY.

1. Jesus Christ, between the figures of Justice and Mercy, blessing the Emperor John Comnenus II. with his right hand, and his son the Prince Alexius with the left; shown by the inscription at the sides.

2. Figures of Matthew, Mark, Luke, and John, at the commencement of the book of the evangelists.

3. The birth of Christ, painting at the commencement of the gospel of St. Matthew.

4. The baptism of Christ in the Jordan, from the gospel of St. Mark. In the foreground there is a small figure, who before entering the river, is drawing on something resembling a pair of black boots, of the kind which Montfaucon calls "*Atramentum metallicum ad ligulam calceorum denigrandam.*"

5. The birth of John the Baptist, painting from the gospel of St. Luke.

6. The resurrection of Christ, from the gospel of St. John.

7. An ornament running along the edge of the manuscript.

8. Four ornaments or vignettes, from the four gospels.

9. Cursive alphabet, with all the varieties, consisting of thirty-eight letters.

10. Alphabet of initial letters in this manuscript.

11. Note in a different hand to that of the body of the work, seeming to indicate a sum paid for the manuscript.

12. Another note, with the date 6636-1128 of the Christian era. The beautiful manuscript from which these paintings are taken is in the library of the Vatican, No. 2; it contains the four gospels in Greek. On the third page, under the arms of Montefeltro, belonging to the first dukes of Urbino, there is a note in a different hand, apparently by some one who had purchased the manuscript. The following pages contain the canonical writings of Eusebius. At the commencement of each of the gospels, the evangelists are painted on a gold ground. There is a list of the chapters and verses in honour of the evangelists, all written in gold, and highly ornamented. The book contains three hundred and twenty-five pages, written on very fine parchment, the last of which is written in green ink. This costly work is a proof of the high honour in which the sacred writings and the books which contained them were held, both by emperors and Christians. (*Vetera Monumenta*, vol. i., cap. xvi.)

PLATE LX.

A SELECTION OF PASSAGES FROM THE GREEK FATHERS OF THE CHURCH ON THE BOOK OF JOB.

MANUSCRIPT OF THE THIRTEENTH CENTURY

1. The patriarch Job, with his seven sons and three daughters.
2. Job tears his garments on learning the death of his children.
3. The death of Job; he is lamented and buried.
4. Job receives intelligence that the Chaldeans have killed his servants, and stolen his cattle. These four subjects are traced from the originals, as also the writing above them.
5. Twenty-four subjects from the life of Job; to give an idea of their style and composition, the size is considerably reduced.
6. Cursive alphabet from this manuscript.
7. Another cursive alphabet in a Greek manuscript of the Vatican, No. 758; it was written for one of the Comneni in 1173. The similarity of the character with that of the book of

Job fixes the date of the latter in the twelfth or thirteenth century.

8. Part of a note by the writer of the manuscript of Job, by which we find that he was a priest at Tarsus, named John.

9. Some writing in a different hand to that of the manuscript, stating that it came into the possession of Madame Anna, daughter of one Luke, a notary, in the month of March, 1470. The subjects given on this plate form only a small part of those which decorate the manuscript, No. 1231, in the library of the Vatican. The titles of the chapters are written in gold, and but very few of the letters are ornamented. The extravagance in the style of composition and incorrectness of the drawing in this manuscript of the thirteenth century, prove the degradation of art at this period, especially in painting.

PLATE LXI.

A BULGARIAN CHRONICLE. RUNIC MANUSCRIPT IN THE LIBRARY OF THE VATICAN.

THIRTEENTH OR FOURTEENTH CENTURY.

1. Jesus on the cross, with the Virgin and St. John on either side; this painting is on the seventy-fifth page of the manuscript.

2. Jesus Christ, with the Virgin, St. John, and angels, receiving a young Bulgarian prince in the land of the blessed. The inscription explains that Christ, who promised that the thief on the cross should meet him in Paradise, would also take Asen, son of the Emperor John Alexander, and recommend him to the patriarch Abraham.

3. John Alexander, king of Bulgaria, crowned by an angel: on his right stands Jesus Christ, and on his left Constantine Manasses, the author of this chronicle.

4. The Emperor Philip Bardanne ordering the execution of Tiberius, son of Justinian, at the door of the Church of the Virgin.

5. A battle of horsemen; the use of horses was very universal with the Bulgarians, which possibly accounts for their being rather better drawn than other figures by the Bulgarian painters.

6. The ceremony of baptism, according to the Russian rite (p. 166.)

7. A complete alphabet of the letters used in this manuscript; they are all capital letters, as can be seen by the inscription over No. 2.

8. Joshua, elected as leader by the Israelites, is carried by them on a shield.

9. David carried on a shield, and crowned; painting from a Greek manuscript of the tenth century, quoted by Montfaucon. (*Monumens de la Monarchie Française*, vol. v.)

10. Pharamond (according to tradition first king of France) carried on a shield by soldiers; the reverse of a medal discovered by Jaques de Bie, and taken from the work "*La France métallique*;" Paris, 1636.

11. Solomon borne on a shield and crowned, by order of David. This painting is on the two hundred and eighty-first page of a Greek manuscript in the library of the Vatican, No. 1 of the manuscripts of Queen Christina. It contains the historical part of the sacred writings, with some psalms at the end; it is in folio, divided into two columns, with three descriptions of writing, viz., large and beautiful letters, initial letters, and cursive writing, similar to that of the tenth and eleventh centuries; but the paintings, eighteen in number, are uncertain, and appear to have been executed one or two centuries later. The manuscript from which the subjects on this plate are taken is among the Runic manuscripts of the library of the Vatican. To gain complete information, the work of Joseph Simon Assemani, director of this library, should be referred to, "*Kalendaria ecclesiae universae*," etc.; Romæ, 1755, p. 203 of the fifth part, where he says, "*Codex membranaceus in fol. litteris et sermone Slavico elegantissime exaratus, signatus inter Slavicos No. 1, continet Constantiniani Manassis compendium chronicum e Græco in Slavicum conversum et ab anonymo interprete regi Bulgarorum et Græcorum Joanni Alexandro muncipatum; cum figuris imperatorum Constantinopolitanorum et ejusdem Joannis Alexandri*

atque filiorum, nec non rerum; que in singulis capitibus e sacris literis narrantur; incipit enim a creatione mundi et desinit in Nicephoro Botaniata qui ab anno Christi mxxviii. ad mxxx. imperavit. Idem porro chronicum Manassis compendium Græce et Latine prodit inter scriptores Byzantinos;" Parisiis, 1655.

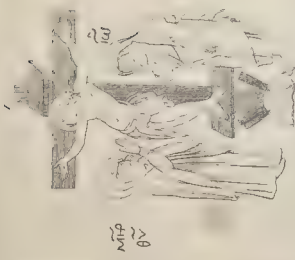
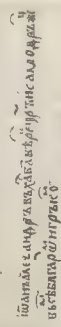
From this indication, Assemani corrects the errors of a former notice joined to the manuscript; he then gives a full description of the paintings in this manuscript, and concludes, from the picture representing John Alexander, who reigned in 1350, that it was executed at that period. The barbaric style of the painter or calligrapher makes one conjecture that he was a Bulgarian. Like other painters during the decline of art, he gives the costume and customs of his own time and people, and shows great ignorance of the habits of other nations; this is particularly exemplified in No. 8, where Joshua is represented borne on a shield by soldiers when elected leader of the Israelites, a mode of election unknown among the Hebrew people, but common among the northern nations from the earliest period. Tacitus mentions a similar ceremony used by the people of North Holland upon the election of their General Brinno (*Hist.*, lib. iv.) Cassiodorus mentions that King Vitiges was borne in this manner, according to the ancient custom of the Goths: "*Ut honorem arma darent, cui bella opinionem pepererant*" (lib. x., epist. xxxi.) This custom descended to the Romans, who used it at the election of their emperors and generals; from the latter the word "*imperator*" originated. Gordianus Africanus was honoured in this way; and the Emperor Justinian, according to Corippus (*De rebus gestis Justiniani*, vol. ii.), received the same honour:—

Quatuor ingentem clypeus sublimibus orbi
Attolant lecti Juvenses

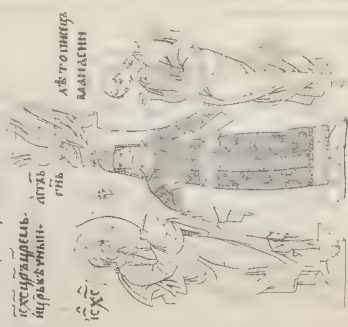
Byzantine historians inform us that this custom was in use at the court of Constantinople: "*Novus Imperator scuto insidens in altum attolitur*." (G. Codinus, *De officiis aulæ Constantinopolitanæ*.) In a manuscript of the twelfth century by Orosius, we find the following:—"*Agisulphus elevatus Rex*," which proves that this custom was used by the Lombards. Montfaucon mentions in the introduction to his work "*Monumens de la Monarchie Française*," that this ceremony was used at the nomination of the earliest kings of France. Voltaire alludes to this custom when he makes Henry IV. utter these words:

C'est sur un bouclier, qu'on vit nos premiers maîtres
Recevoir les hommages de nos braves ancêtres

In the same work Montfaucon mentions the subject given in No. 9, from a Greek manuscript (David being raised on a shield and crowned), as the only known representation of this ceremony; he could certainly neither have known the miniature of this Runic manuscript, No. 8, or that of No. 11 from the Greek manuscript in the library of the Vatican. They are placed here to show the ignorance of the Greek painters of that period, who thus applied a custom of their own time upon the election of a governor.


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ИХЦЗЦРЬ.
ИЦРЬВЪУНИ+



МАТОНЕ
МАТОНЕ



ИЗДАНИЕ

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$\{ \mathbf{e}_1, \mathbf{e}_2, \mathbf{e}_3 \}$ is the standard basis of \mathbb{R}^3 . Let $\mathbf{v}_1, \mathbf{v}_2, \mathbf{v}_3$ be the vectors in \mathbb{R}^3 defined by $\mathbf{v}_1 = \mathbf{e}_1 + \mathbf{e}_2$, $\mathbf{v}_2 = \mathbf{e}_2 + \mathbf{e}_3$, and $\mathbf{v}_3 = \mathbf{e}_3 + \mathbf{e}_1$. Find the volume of the parallelepiped determined by $\mathbf{v}_1, \mathbf{v}_2, \mathbf{v}_3$.

* ΓΕΝΕΣΙΣ: :: ΘΕΟΔΩ. ΠΙ ΔΙΠΟΥ ΜΗ ΠΡΟΤΕΛΑ ΘΥΟΧΟ ΠΑΥΤΕΣ ΤΥΝΟΛΩ
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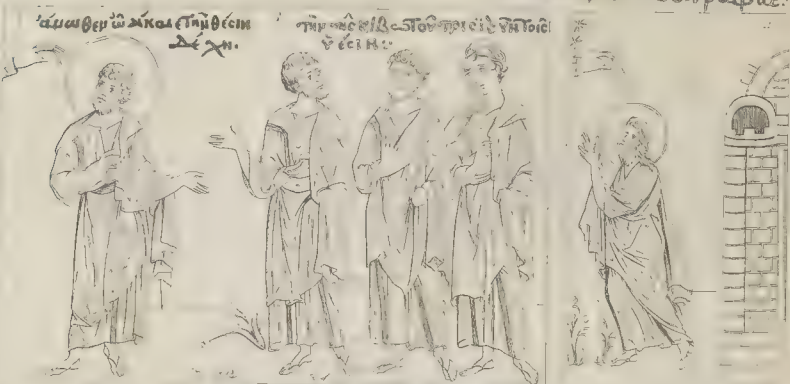


PLATE LXII.

PART OF THE BIBLE, A GREEK MANUSCRIPT OF THE FOURTEENTH CENTURY. THE FIRST DAWN OF THE REVIVAL OF ART, AND CONCLUSION OF THE HISTORY OF MINIATURE PAINTINGS IN GREECE.

1. Specimen of cursive writing in this manuscript.
2. Abraham prays to God for the just who might be found in Sodom.
3. Noah receives the command of God to build an ark for himself and family.
4. The Red Sea swallows up the army of Pharaoh, when the Israelites had passed through.
5. Miriam, Aaron's sister, with her companions. "And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand, and all the women went out after her with timbrels and with dances." (Exodus, chap. xv., v. 20.)
6. Moses commands Joshua to slay the Amalekites.

The Greek manuscript from which these paintings are taken, is in the library of the Vatican, No. 746; it contains fragments of the Scriptures, besides more than a hundred questions on the book of Genesis, some of which are very extraordinary. The answers to these questions are by Theodoretus, bishop of Cyrus,

in the fifth century, and are given among his works printed by Siondi. Cave, in his "*Histoire des écrivains ecclésiastiques*," gives some interesting particulars of the life and virtues of this learned Greek father of the church, who was so true to the name given him by his parents, and to the instruction of the eloquent Chrysostom. "Gifted by nature with a great mind, he spared neither industry or discipline, and is without doubt the most learned man of his age." The custom of proposing questions to test the knowledge of churchmen, was still in use in the ninth century. The one proposed by Charles the Bald to the Bishop of Rheims and the Abbot of Ferrières, is well known. This manuscript consists of two hundred and fifty-one pages of ordinary parchment. There is a miniature painting in almost every page, of the same size as those given on this plate. The character of the writing of this manuscript is rather large cursive, but it is not exactly the same all through; the headings of the chapters are written in red ink.

PLATE LXIII.

A COLLECTION OF PAINTINGS REDUCED FROM A MANUSCRIPT OF THE VIRGIL IN THE VATICAN, No. 3867.
TWELFTH OR THIRTEENTH CENTURY.

CONTINUATION OF THE HISTORY OF PAINTING IN MANUSCRIPTS IN ITALY

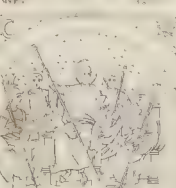
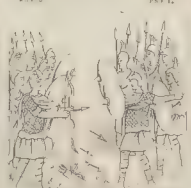
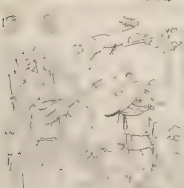
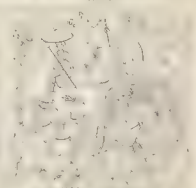
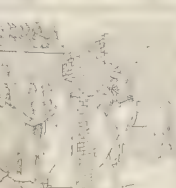
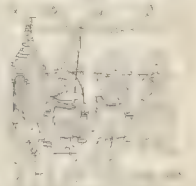
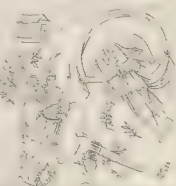
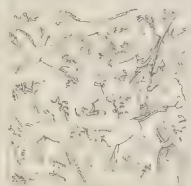
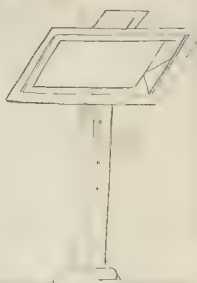
1. A portrait of Virgil as given on the ninth page of the manuscript, traced from the original. The two lines printed at the sides are not found in the original.

2. The nineteen miniatures which decorate this manuscript; they are given in a third of their original size, and are published for the first time. It is singular that the portrait of Virgil at the commencement of the book is repeated three times without any motive. The first subjects relate to the Eclogues, the latter to the *Æneid*. The small numbers under the paintings with manuscript letters, give the page of the manuscript, 3867; the others, with the letters P. S. B., give the numbers of the plates, engraved by Pietro Santi Bartoli, who took five subjects from

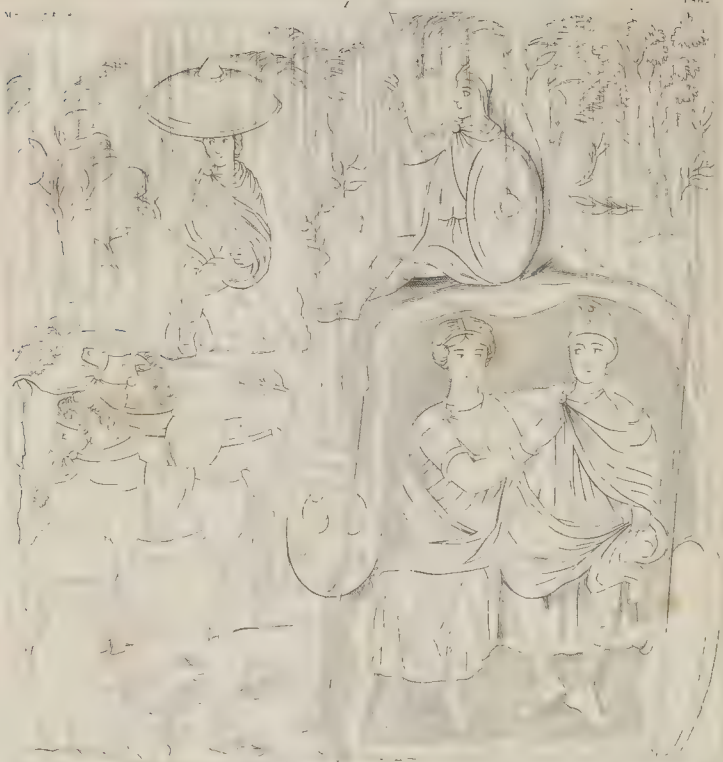
this manuscript to complete his edition of the celebrated manuscript in the Vatican, No. 3225. (See pl. xx.) Although the paintings of this manuscript, No. 3867, are very mediocre, it is of great value with relation to ancient literature. The text is written in square uncial letters, a majestic character which Pierius Valerianus considers to be Roman. Mabillon quotes these letters as the kind generally used in the early ages, and although the painting is so bad, as to be attributed to a much later period, the composition appears to belong to an earlier, and may therefore be copied from a better original. With the exception of a few verses, this manuscript contains the whole of Virgil's poems; it contains three hundred and nine pages; the titles are written in red ink.

Quam brevis numerum cepit Membrana Martium.

Ipse vultus prima tabella gerit Marti L. VII Ep. CLXXXI



Accoppiamento della pittura col testo in un sistema numerabile senza variazioni, mentre
con l'antichità, per la stessa cosa, si usava un sistema di variazioni.



STEAN CAMDIDODUXI IROLANUS LAN
DEVENIENT.

ps. libe ed eaz si diom si in fancia

In lica in dyon * P. O. I. Jehaq currys

Belluace

Anna Sind y om trece qm pnt ab ete
suban facit qm omnia sunt
licom melioris ille et dicit qm alio

ps. in gloria

Verbis q' les gē. les amos estout flamm
choire et et tunc dicit q' la p'ce d'm
p'ce ch'it yd'vow Juny

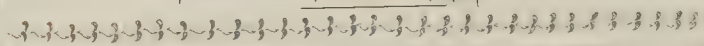


PLATE LXIV.

A PAINTING IN LARGER SIZE, AND A SPECIMEN FROM THE WRITING OF THE VIRGIL OF THE VATICAN, No. 3867
TWELFTH OR THIRTEENTH CENTURY.

1. Æneas and Dido in the grotto:

Speluncam Dido dux et Trojanus eandem
Devenient . . .

ÆNEID, lib. iv., v. 124

This painting on page 112 of the manuscript is from a tracing of the original.

2. Specimen of the writing of the Virgil of the Vatican, No. 3867, very carefully traced.

3. Two marginal notes, proving that this manuscript formerly belonged to the Abbey of St. Denis.

4. Bellisare—Jean Courtois; these two names, traced from pages 4 and 78, are probably those of the former possessors, or perhaps only of those who were proud of having read this manuscript.

5. A tracing of the three first verses of the Æneid written in the old French language on page 78, by some idle reader.

From the characters traced from page 309, it appears there were nineteen paintings in this manuscript.

6. xliii Estorie; these numbers appear to be Arabic, such as were commonly used in France on their first introduction. See "Dictionnaire raisonnée de diplomatique," par Dom de Vaines, vol. i. With regard to the word "Estorie" (Histories), it is known that the early French had historical pictures before they possessed written histories.

7. A note in old French, on page 76 of manuscript, by which Juno is reproached for being the cause of the tempest to which the Trojans were exposed:

Vechi comme les Gens les quiex estoient en la mer
Estoient tourmentés pour le pechié d'une
Seule ch'est à savoir Juno.

The headings of the chapters of romances were given somewhat in this style in the thirteenth and fourteenth centuries.

PLATE LXV.

THE PAINTINGS COMPARED FROM SEVERAL MANUSCRIPTS OF VIRGIL, FROM THE FIFTH TO THE TWELFTH CENTURY.

Although we have already given various examples of the character used in the different manuscripts of Virgil, we place the alphabets together here, for the benefit of those who are interested in the study of calligraphy.

1. Alphabet of the square uncial letters used in the beautiful manuscript of the Vatican, No. 3867; of the twelfth or thirteenth century. See pl. lxiii. and lxiv.

2. Alphabet from another manuscript of Virgil in the Vatican, No. 3225; of the fourth or fifth century. See pl. xx. to xxv.

3. Alphabet from the celebrated manuscript of the library of S. Lorenzo in Florence (desk 39). A revisal of this manuscript was undertaken in the fifth century by the Consul Turcius Rufus Asterius Apronianus, on account of his great admiration for the poems of Virgil, as seen by a note in his own hand, giving at the same time an undoubted specimen of the written character of that period. In 1741 the learned Foggini published at Florence an edition of this manuscript in 4to.; this alphabet, however, is not traced from that edition, but from some original pages of the manuscript which are still preserved in the library of the Vatican, to which, there is no doubt, the whole of the manuscript belonged before it went into the possession of the Duke of Tuscany. It is worthy of remark, that at the best period of the arts, the writers of the Greek and Latin manuscripts sought for beauty in the character alone, not in the multiplicity and richness of ornament, and much less by means of fantastic forms, used up to that time and, again, at a later period.

4. Herdsmen watering their flocks, a subject from the Georgics of Virgil. (Lib. iii., v. 327.) This engraving is an exact copy of one by Pietro Santi Bartoli, given in the fifth plate of his edition of Virgil.

5. The same subject, traced with the utmost care from the original manuscript, No. 3225. A comparison of this engraving with the preceding by P. S. Bartoli will show to what an extent he deviated from the original, and give an illustration of the

remarks made on this subject in the explanation to plates xx. and xxi.

6. A pastoral scene from the manuscript of Virgil, No. 3867. This subject, from a tracing of the original, has already been given, in reduced size, in pl. lxiii. It is chosen as a painting of the fourth or fifth century, to compare with the representation of the same subject of the twelfth century in the preceding, and to show the decline of art between these periods.

7. Juno, enraged against Io, daughter of Inachus, metamorphosed into a cow, sends a malicious insect to torment her, and thus drives her mad:

Hoc quondam monstro horribiles exercuit iras
Inachis Juno pestem meditata juvenem

GEORG., lib. iii., v. 152.

8. The young bulls grazing in rich pasture:

Cetera pascuntur virides armenta per herbas.

GEORG., lib. iii., v. 162

9. Æneas leaves the shores of Troy with his sons, his companions, and his household gods:

Littora quum patrie lacrymans portusque relinquo,
Et campos, ubi Troja fuit; feror exsul in altum
Cum sociis natoque, Penatibus et magnis dīs.

ÆNEID, lib. iii., v. 10.

10. The Trojans defending a tower against the attack of the Latins.

Turris erat vasto suspecta et pontibus altis
Opportuna loco, summis quam viribus omnes
Expugnare Itali, summique evertere opum vi,
Cernebant; Troes contra defendere telis.

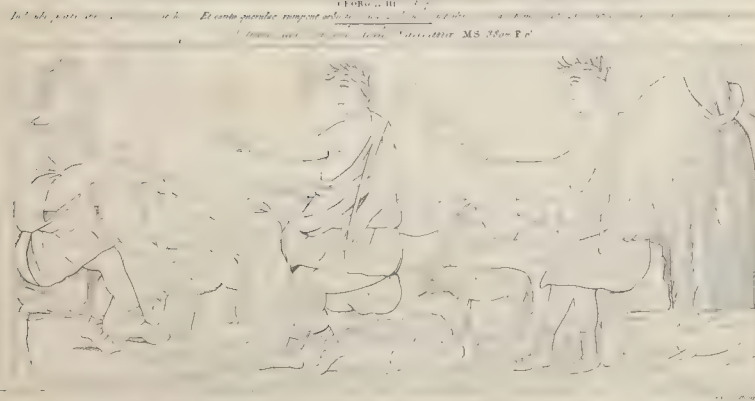
ÆNEID, lib. ix., v. 530

The four subjects given under Nos. 7, 8, 9, 10, are the same as those mentioned in plate xx., which originally decorated the manuscript No. 3225, but are now quite obliterated; we are, therefore, only able to give them from the engravings of P. S. Bartoli, who copied the paintings about a century ago.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Α Β Γ Δ Ε Ζ Η Θ Ι Λ Μ Ν Ο Π Ρ Σ Τ Υ Φ Χ Ψ

NBCDEFGHILMNOPQRSTUVT


$$H^2_{\text{ét}}(X, \mathbb{Z}) \cong H^2_{\text{ét}}(Y, \mathbb{Z}) \oplus H^2_{\text{ét}}(Z, \mathbb{Z}) \oplus H^2_{\text{ét}}(W, \mathbb{Z}) \oplus H^2_{\text{ét}}(V, \mathbb{Z}) \oplus H^2_{\text{ét}}(U, \mathbb{Z}) \oplus H^2_{\text{ét}}(M, \mathbb{Z})$$
[illegible]

Compendio de pithun de diversa manoscritte de Varicella 1.º XII. 3.º. 1.

A B C D E F G H I L M N O P Q R S T U V X

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U. ... parit. & ... miter. de. pr. a. m. ... S. quinu. decim. ...

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PLATE LXVI.

PAINTINGS FROM A POEM IN HONOUR OF THE COUNTESS MATILDA, A LATIN MANUSCRIPT OF THE
TWELFTH CENTURY.

Notwithstanding the depth to which the art of painting had fallen in the twelfth and thirteenth centuries, it was still applied to one of its original chief objects, viz., that of giving the history, and honouring the virtues of celebrated persons. With this double object Donizon of Canossa, a priest and Benedictine monk, in the year 1115, wrote the poem in honour of the good deeds and distinguished virtues of the Princess Matilda. The piety which above everything contributed to her celebrity, forms the chief subject of the paintings in this poem, the whole of which are given on this plate.

1. Principal painting of the manuscript occupying a page of the same, traced from the original. It is divided into two equal parts, the upper representing a king, accompanied by his knights, who gives to the Lord of Canossa a box containing relics of St. Corona, while two other persons stand behind carrying those of St. Victor. The lower part represents the Bishop of Brescia cutting an arm from the body of St. Apollonius, the former bishop, to send to his father, Atton.

2. The Countess Matilda sitting on a throne; on her left stands a sword-bearer or captain of the body-guard, and on her right a monk, probably Donizon himself, presenting his poem, with the following line underneath:—

Mathildis lucens, precor, hoc cape. clara. volumen.

This painting is on the first page of the manuscript.

3. The upper part of this painting represents Atton, great grandfather of Matilda, with his consort Ildegarda; and the lower his three sons, Rodulfus, Bishop Gotefredus, and Thedaldus (fol. 12 of the manuscript).

4. The Marquis Thedaldus, grandfather of the Countess Matilda, with his consort Countess Giulia; underneath are their children, the Bishop Thedaldus, Bonifacius, and Conradus (fol. 13).

5. Bonifacius, son of Thedaldus, duke and marquis of Tuscany, father of the Countess Matilda (fol. 20).

6. Beatrix, consort of Bonifacius, and mother of the Countess Matilda (fol. 22).

7. Matilda on her throne; on her right sits an abbot with his mitre and crosier, and a king is kneeling at her feet, probably intended to represent the Emperor Henry the Fourth and the abbot Hugo de Cluny, at whose request, in conjunction with that of the Countess Matilda, absolution was granted, in 1077, by the pope, to this monarch. The line under this painting alludes to the subject:—

Ecce rogat Abbatem, Mathildim supplicat argue.

8. A verse of the poem, traced from the original, to give a specimen of the written character of that period, 1115.

9. A complete alphabet of the cursive writing used in the manuscript.

10. Another alphabet of smaller letters.

11. Alphabet of capital letters.

12. Ornamental capital letters used at the beginning of every chapter. This manuscript is written on ordinary parchment, and is in the library of the Vatican, No. 4922. The manuscript has a border of green or gold net work; nearly all the verses finish with a stop and comma, and notes of interjection are very frequent, without any apparent reason. The seven first pages relate to various subjects, such as, a list of valuables, taken by the countess from the treasures of the Church of Canossa and given to the Church of Rome, a list of what she gave as compensation, a dedication to the princess by the poet, and a list of the chapters in the poem; on the seventh page there is a kind of prologue, on the reverse of which the first large picture is painted, and the commencement of the poem, which concludes on the seventy-eighth page. The author, on learning the death of the countess, adds a verse on this event, with an address to

the castle and town of Canossa, through which he still glorifies his heroine. Most of the verses rhyme in the middle and at the ends, and according to another custom of that period there are two acrostics; one is from the capital letters of the prologue, which make the following verse:—

*Filia Mathildis Bonifacii. Beatrix
Hunc ancilla Dei. filia digna Petri.*

The last verse of the prologue informs us that the names of Matilda and her parents are given in this acrostic:—

Ipsius hi versus dant nomen. dant que parentum.

The other acrostic, which is in chap. xx., contains the name and qualities of the author in the following words:—

"Presbyter hunc librum finit. monachusque Donizo."

This chapter, the last of the second book and of the poem, contains, in forty-two verses, of which each of the letters of the verse we have cited is the first, the sum of the praise of Matilda. The forty-third verse thus terminates the work:—

Finis adeat libri. Domini laudemus. amici.

We gain some information as to the former possessors of this manuscript in two notes; the first, on the sixth page, runs thus:—"1491, Die 21 Octobris, habui hanc historiam à Magistro Jacobo de Torredano;" and the other, which is on the first page of the manuscript, "Emptum ex libris Cardinalis Sirleti." This cardinal was librarian at the Vatican, and himself possessed a valuable collection of books, of which he made great use in his learned researches. The first edition of this manuscript was given in 1612, by the imperial librarian Tegnagel, or rather by the Jesuit Gretzer in his "Monumenta Vetera contra Schismaticos." Leibnitz included this poem in his collection, and published it 1707 in his "Scriptores Brunsvicensia illustrantes;" and lastly, Muratori published it in 1742 in his "Rerum Italicarum scriptores" (vol. v., p. 337). He mentions that he derived assistance from two other very ancient manuscripts in the publication of this poem, one of which belonged to the library of the Abbot Polirone; the other, to the Marquis Caetano Canossa, who lived at Reggio. Muratori considers the manuscript to be of the fourteenth century; the writer of it mentions his own name thus:—

*Lector. amore Dei sacpe memento mei.
Finito libro referatur gratia Christo;
Scriptori libri donetur gratia Christi;
Flomine qui dicitur Zancinus.*

In another poem by Donizon of the book of Genesis, he gives the name of a painter nowhere else mentioned:—

Hæc pinxit æternis lucensis pictor Albertus.

Muratori does not mention whether the paintings of this artist are those in the poem or the book of Genesis, or in the one dedicated to the Countess Matilda. Those who desire more minute particulars of the Countess Matilda than are given by her panegyrists, must refer to the "Histoire d'Italie," where her descent is traced from St. Mark. The benefits she conferred on the church and its servants, excited for her at two very distant periods the gratitude and the poetical talent of two very different men. The Monk Donizon honoured the great countess in the twelfth, and Pope Urban VIII. in the seventeenth century; in an Italian ode, the latter says of Matilda:—

*Non di vil mirtò, o di caduchi fiori,
Tesser girlande la mia man si pregò.*

He did still more, for in 1635 he had the body of Matilda removed from the Convent of San Benedetto at Mantua, and placed in a costly mausoleum at St. Peter's in Rome.

PLATE LXVII.

A COLLECTION OF BULLS AND EXTRACTS FROM CHRONICLES, LATIN MANUSCRIPTS OF THE
TWELFTH AND THIRTEENTH CENTURIES.

1. The five paintings under this number are taken by Agincourt from a collection of bulls preserved in the archives of the Castle of St. Angelo (Case iii.) These paintings, in the fifth part of the original size, relate to various bulls given by the popes; as the last of these is by Anastasius IV., 1153-1154, and the date on the manuscript is 1172, it is clear that this manuscript is of the twelfth century. The writing is similar to that of the alphabet under No. 3.

2. One of the five preceding subjects of the original size; it appears to be a deputation of the inhabitants of Tivoli, making an oath to the pope, represented as St. Peter.

3. Alphabet of cursive character from the manuscript, No. 1.

4. The Emperor Constantine sitting on a throne, with his crown and sceptre; this subject, as well as No. 5, and all those on the lower part of this plate, are taken from a Latin manuscript in the library of the Vatican, No. 927. This figure is the only one which is coloured, the rest are only drawn in outline, in an ink similar to that used for the writing.

5. Kings Theodoric and Odoacer fighting; these figures are drawn in outline, and belong to the manuscript, No. 927.

6. Nine sketches from the same manuscript; the figures are given in a third of their original size; two have already been given, under Nos. 4 and 5, in their true size.

7. A dead body wrapped in bandages, apparently that of Petrus Comestor, as his epitaph is written near; it runs thus:—

*Petrus eram quem petra tegit, dirtusque Comestor
Nunc comedor; viduus docui. nec cesso docere.
Mortuus est. dicat qui me videt innumeratum.
Quod sumus iste fuit. erimus quandoque quod hic est.*

8. Specimen of cursive writing used in the manuscript. The subject of this manuscript is a sort of general history from the works of different authors, such as Trogus Pompeius, Justinus, Eusebius, Orosius, Cassiodorus, &c. The names of each are

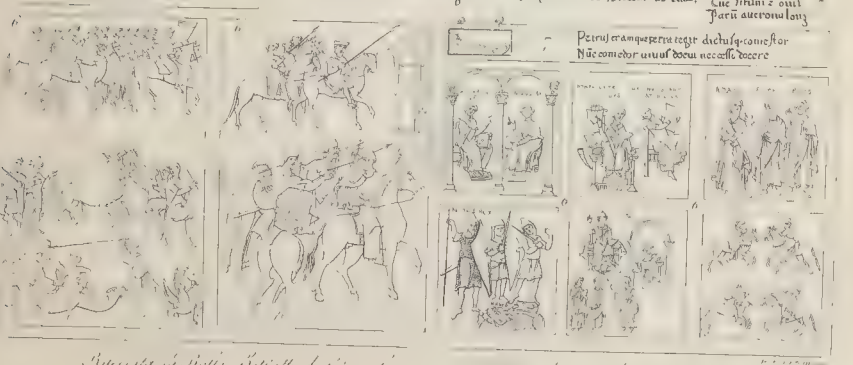
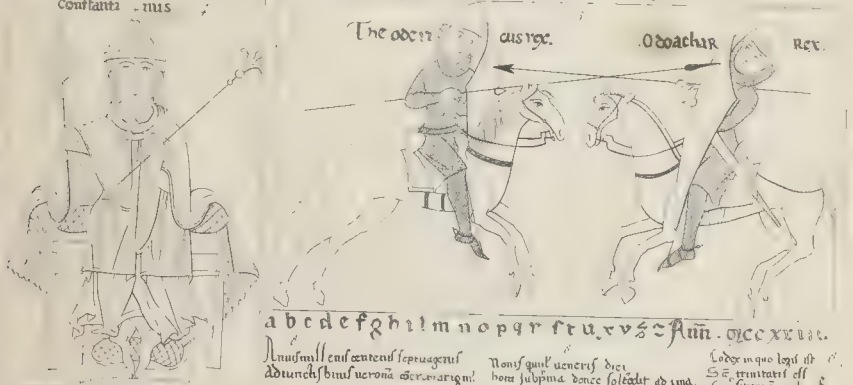
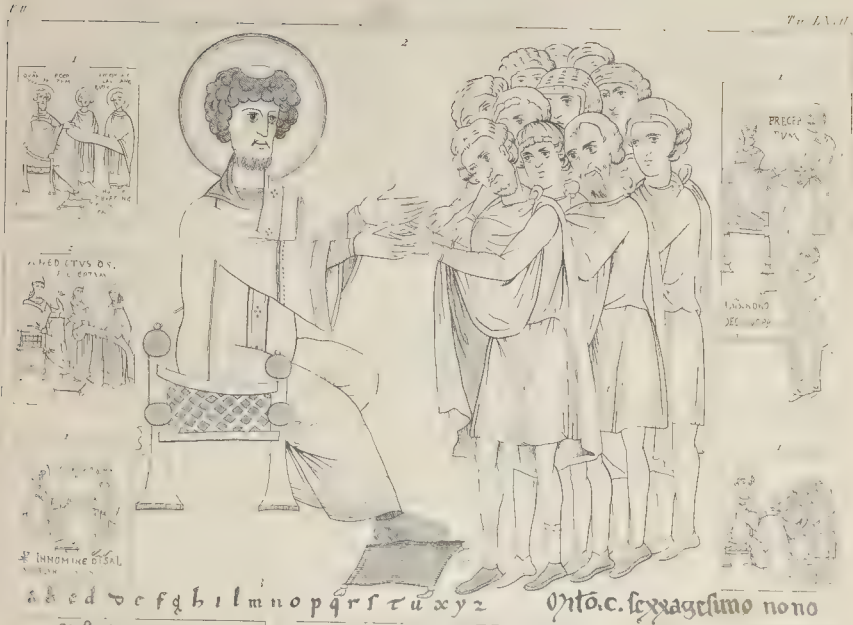
given over the subjects taken from their works. The extracts from the chronicles are written by two different hands, one ending in 1200, the other in 1223. The writer adds various notes to the text, some of which relate to the chronological contents, and are not without interest; others relate to the persons only, and are very absurd; for instance, he says,—*Cum dignis suis, ad scribendum satis aptis.* We also find phrases of a very peculiar kind of versification, the last word of each line ending in the same letter. The one given under No. 5 is of this kind, and runs thus:—

*Coder in quo legis iste
Sancta Trinitatis esse
Cuius scitum est obile
Parum a Verona longe.*

It appears probable from these lines that the transcriber of the manuscript was a monk of the Monastery Della Trinità at Verona, particularly as, in another part, the consecration of the church and the forming a well for this monastery are both mentioned. At the end of the calendar we read the following note in the margin:—

*Anno mcccxxii. Hoc anno apparuit stella, quae dicitur cometis,
cum facula, per dies xii. in mense Septembri, sequenti vero
mense. Ital. Nobembri, cum esset luna xiii. apparuit tota
sanguinea et obscura, per unam fere horam et mediani.*

On the last page various events are enumerated, such as, an overflow of the Tiber; an earthquake in the year 1185; and a conflagration at Verona, in 1170: besides these, there is an elegy on an expedition of Saladin, a description of the Holy Sepulchre, a hymn in honour of St. Benedict, and various musical notes. The subjects on this plate are published in this work for the first time. The style of the paintings show that art had reached an extreme state of degradation.

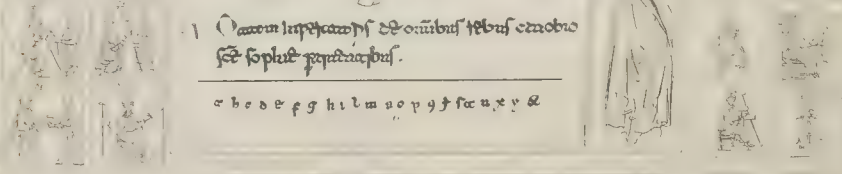
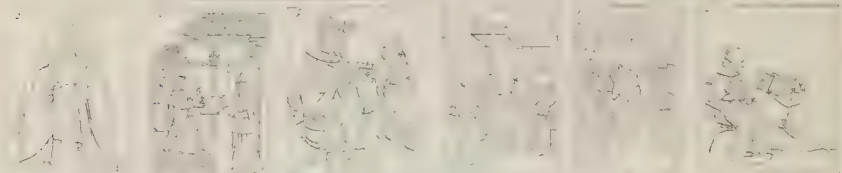
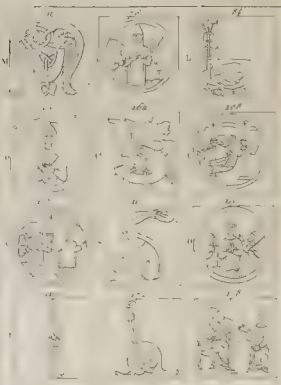
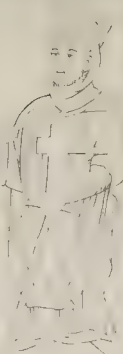


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ponaguz.



de pacta yso
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hefede



Quoniam inquit de omnibus rebus creatis
sunt spiritus purissimi.

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PLATE LXVIII.

PAINTINGS FROM TWO OBITUARIES; LATIN MANUSCRIPTS OF THE TWELFTH OR THIRTEENTH CENTURIES.

1. These figures are traced from a manuscript in the Vatican, of which further mention is made. They represent the superior of the monastery and the writer of the manuscript, whose names are given in the verses underneath, which, although a little long, and from the abbreviations difficult to read, we think well worth quoting:—

Omnis huius opis ditor quem delectat
Dum insperat oculis manibus attrahat,
Aures eius monitis internis infectat;
Aucta nam prudentibus maxibus correctat.
Tectas nam explicitum opus p auctoris
Præba quæ, rescat, instruitque mores,
Fulget risum; litteras, nodos, et colores
Ingerens optantibus excellentioribus
Huius sacri edidit verba Benedictus,
Scriptor est Cassinensis, scriptor indubitatus;
Escaulis impio liber est conscriptus;
Prior monasterii Spolæ est dictus;
Sipontinus denique, potens insculptus
Pudis coloribus auro celatulus
Decorabit barbis nobis et figuris,
Fictis nunt efficiens infirmum ligaturis.

Between the figures are some words traced from the manuscript to give a specimen of the character, and on the right are twelve ornamental capital letters of the most extraordinary and fantastical forms; the letters for which they are intended are placed at the sides in ordinary character; the small numbers under each refer to the numbers of the pages of the manuscript, from which they are taken. This manuscript belongs to the library of the Vatican, No. 5949, and contains a calendar with an obituary for the use of the monastery of St. Maria di Guadale, in the diocese of Benevento. At the end there are prayers, and forms of ceremonies according to the rites of this diocese, such as in blessing

Clitidis et cinerum, super quos ponantur defuncti.

The dates that we find fix the period of the execution of this manuscript at the end of the twelfth or beginning of the thirteenth century. There is only one painting, given in No. 1, but each part begins with a large capital letter in red ink on a square light ground, which also contains the name of the saint of each day.

2. Pope St. Gregory presenting his work to St. Andrew; above, Christ is giving his blessing. This composition is not without merit; it is from a manuscript in the library of the Vatican, No. 1274. The character of the writing appears to belong to the tenth or even perhaps to the ninth century; it contains the names of the Abbot Adeululf.

3. The Abbot Giovanni presenting his work to St. Benedict, from a manuscript of the Benedictine Monastery of Monte Cassino. On the back of the volume is the following title:—

—383. Paulus diacon in regula S. Benedicti censens monasteria et Longobardice et alie MSS. littere quæ chronicon duorum annorum seu ignotum Cassinensem 241.

According to the lists there were three abbots of the name of Giovanni at Monte Cassino in the tenth century. In this painting the robe of St. Benedict is of a violet colour with black stripes; the under dress is blue, the stole white with red embroidery; the colour of the dress of the abbot who is presenting the book is nearly the same, with green ornaments. St. Benedict in his rules says "De colore non curant monachi;" and Padre Frederici, the learned librarian of this monastery, is of opinion that the colours were selected according to the fancy of the painter, and did not belong to the dress of the order. Nevertheless, this painting is quoted as an authority for the dress of the Benedictines of Monte Cassino, and this opinion is supported by the remarks of Padre Angelo del Noco, in an ancient chronicle belonging to this monastery. (Descrizione di Morrales; Palermo, 1702, pl. xxvi. No. 12, p. 137.) The same conclusion may be drawn from another manuscript in the library of this monastery, entitled

Registrum Sancti Angeli ad formas

containing a list of the gifts made to this monastery in the eleventh and twelfth centuries; in this manuscript there are pictures of the Abbots Desiderius and Odesarius. Three other manuscripts of the same period contain portraits of the governors of Capua, as also of monks of the Benedictine order. A manuscript, from which Montfaucon engraved a painting in his "Diarium Italicum," p. 323, is no longer to be found.

4. An abbot sitting and receiving the dedication of a book from two kneeling monks; this painting is from a manuscript of the archives of the Benedictine Monastery della cava, between Naples and Salerno. Mabillon, in his "Iter Italicum," p. 118, mentions this manuscript in the following words: "Benedicti Cavesensis monachi, de septem sigillis, ad Balsamum abbatem." Agincourt gives the following title: "Venerabilis ac eruditissimi viri dñi Benedicti Baresensis monachi sac. mon. Sancti Trinitatis Cavesensis millius diocesis ordinis S. Benedicti opus quod de septem sigillis inscribitur ad Rimum Dnum Balsamum abbatem Cavesensem filialis devotionis ergo. Anno salutis nostre, MCCXXVII." The following is written in the margin of the painting:

Nota ex hac figurâ habiti dñi abbatis et monachorum S. Pauli crenobiti Cavesens.

The seat of the abbot resembles the curule chair; the cushion is red with gold embroidery. He holds a cross in his hand; his mitre has a white ground with gold; being also a bishop, his palyale, or capsa magna, is blue; the collar is adorned with interlaced ornaments; the upper robe, called tonsella, is red, and the stockings are worked with gold. The

dress of the monk is black, similar to those worn at present, with the exception of the hood, which is more pointed. The ground of the painting is red, shaded with black and blue; the drawing is better than most of the same period; there is some dignity in the figure of the abbot, and the foreshortening is tolerably understood. The remaining manuscripts, of which Mabillon speaks, relating to King Roger and the laws of the Lombards, were found by Agincourt; but the great value of the archives of this monastery consists in the immense number of title-deeds and acts of the governors of Benevento, Salerno, and Capua, all connected with events relating to wars, treaties of peace, and even to the crimes and atonements of their princes. These documents give most desirable information upon the history of these princes, which was previously very obscure, especially during the eleventh, twelfth, and thirteenth centuries. When Agincourt reached this monastery, which Montfaucon does not mention in his "Diarium Italicum," he recommended the Padre de Biasi, guardian of the archives, to make a worthy use of them, with which suggestion he fully complied in the learned work he afterwards published under the following title: "Series principum qui Longobardorum ante Salerni imperant, ex vetustis sacri regii crenobii Trinitatis Cavae tabulari membranæ erant, eorum annis ad Christianæ aera annos relatis, à vulgari anno 840 ad annum 1077. Per D. Salvatoreman Marian de Blasio Panormiti. Casinatem eidem archivio prepositum; Neapoli, 1781."

5. The three preceding subjects show the custom of the presentation of books in Italy; the three following show that the custom also existed out of Italy. These examples are taken from Montfaucon's "Monumens de la Monarchie Française," vol. ii, pl. xl, vol. iii, pl. vii. to xii. The first painting is from a manuscript which, if we may believe a letter from the Padre Resta (which letter is published in the "Lettre Pittoriche," vol. ii, p. 90, as March the 8th, 1704), fell into the hands of some barbarous lover of the arts, who ruthlessly cut it up to distribute the miniature paintings; he considers at the same time that it was a work of the time of Giotto. However this may be, we see in the same painting Jean de Mehan (who continued the "Roman de la Rose") presenting his translation of Boetius's book of consolation to King Philip le Bel. It appears that Jean de Mehan was as fond of painting as of poetry, as several manuscripts of the "Roman de la Rose" in the library of the Vatican are ornamented with pictures. In fact, the title of this work seems to require and deserve such decoration.

6. Nicholas Oresme, instructor of Charles the Wise, presenting him with a translation of the political works of Aristotle; a manuscript with this painting at the beginning. It is a proof of the high estimation in which science was held by these two kings, Philip le Bel and Charles V., that these works were presented to them when sitting on their thrones and surrounded by the splendour of a court.

Charles V. has especially earned our gratitude by his regard for art; and for the great service he rendered to learning by laying the foundation of the imperial library. It is also generally considered that he formed the first society of painters in France, called the Académie de St. Luc. His taste for painting induced him to number a painter among his officers, who is given under the following number presenting a miniature to his prince.

7. A painter on his knees presenting a manuscript to Charles V. of France, on the title of which there is a miniature painting. Montfaucon, who gives this miniature painting in his "Monumens de la Monarchie Française," vol. iii, p. 65, had two pages of the manuscript engraved. The first contains a figure with a mitre holding a globe, probably intended to represent the creator of the world; the other bears the following inscription:—

Au commencement crea Dieux le ciel et la terre

indicating a manuscript of the Bible. He adds that at the commencement of the book there is an inscription in Latin to the following effect: in the year of our Lord 1371 this painting was executed, in honour and by the command of the most renowned Prince Charles, king of France, in the thirty-fifth year of his age, and eighth of his reign, by Jean de Bruges, painter to this king, with his own hand. Montfaucon is of opinion that Jean de Bruges was probably the author of the other manuscripts from which he quotes the paintings as belonging to the fourteenth century. Although the origin of these miniature paintings may be of a somewhat later date than the others on this plate, they are given here from the subjects being analogous, and thus assisting in the investigation of chronological difficulties, so often to be met with in the course of such studies, and at the same time concern a painter who belonged to the most important class connected with the history of modern art. Agincourt remarks, "As far as I know, there is no other painter of the name of Jean de Bruges than Johann van Eyck, celebrated as the discoverer of oil painting; and as all his biographers say that he was born in 1370, it is impossible that he could have been the author of the painting mentioned above." Karl van Mander, author of the lives of Flemish painters, and an authority to all other writers, tells us that Johann van Eyck, as well as his brother, Hubert van Eyck, were pupils of their father. Is it not therefore probable that his name was also Johann, and that he was court painter to Charles V. instead of his son? If this hypothesis be true, we become acquainted, through these miniature paintings, with a painter hitherto unknown; or if they are the work of the celebrated artist, we must, as a consequence, fix the date of his birth thirty years earlier, and with it the discovery of oil painting, raising another difficulty upon this point in the history of art, already sufficiently unconquerable. Le Prince the younger, in his interesting treatise on the general state of art in the middle ages, "Journal des Savans, 1772," and quoted in the "Catalogue de la Bibliothèque de Jean de Bruges in 1370, in support of which he refers to an illuminated manuscript of the Bible presented by that artist to King Charles, and dated 1372. Montfaucon does not indicate the manuscript, or its contents, of which he makes use; we may therefore assume that it was the same as

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that quoted by Le Prince. Every one must form their own judgment on this opinion of Agincourt's; as painters were very numerous in the then rich and flourishing town of Bruges, of whom more than one bore the very general name of John; besides which, the surname of the brothers, van Eyck, would indicate that their birth-place, and consequently the residence of their father, was in Niedermaas, not in Flanders. The surname of "Bruges" was, however, only given to John van Eyck by foreigners from his place of residence at a later period. The custom of ornamenting manuscripts with paintings became very general during this and the following reigns, especially for works on devotion and history.

Mouffoucau adds to this a list of the valuables possessed by Charles V. Besides golden statues of our Saviour and the Virgin Mary, caskets of relics, and vessels of gold, there were tapestries on which the passion of Jesus Christ was worked, with representations of the seven mortal sins, also representations of the seven virtues, the seven sciences, and many other subjects connected with history and religion, proving that both coloured silk and wool were used for pictorial representations.

8. The subjects placed under this number are from another manuscript in the library of the Vatican, No. 4939. The large figure which occupies the centre, represents a prince in a sort of chariot with two horses; at his feet is the figure of an abbot, and underneath two lines of writing as a specimen, traced from the original. At the sides a number

of small figures are given, which are painted on the borders of the manuscript, and chiefly represent princes, abbots, or monks, conversing; the small numbers indicate the page of the manuscript from which they are taken.

This last mentioned manuscript, as well as the one previously noticed on this plate, contains an obituary on parchment for the Abbey della Santa Sophia, in Benevento, and belongs to the end of the twelfth or beginning of the thirteenth century, as the list of the dead is apparently written by the same hand, and concludes in the year 1137, whilst other documents which follow appear to be of a later period. The character of the writing in these two obituaries is Lombard, as may be seen by the two specimens given on this plate. Mabillon quotes the latter No. 4939, as an example of this character. (*De re Diplomatica*, lib. v., p. 352.)

These obituaries have historical interest beyond their immediate purpose, as the monks were accustomed to use them as a sort of chronicle. Under the date of each day on which there was no death, public events were recorded, or such occurrences as affected their order, their monastery, or their churches. For instance, in the obituary, No. 5949, p. 184, an earthquake is mentioned; and in p. 188, an historical fact connected with their monastery.

9. Alphabet of minor cursive, used in a beautiful manuscript of the twelfth or thirteenth century, belonging to the Barberini library, No. 3629, with the so-called five Beneventine letters, a, e, o, r, l.

PLATE LXIX.

PAINTINGS FROM A CHRONICLE OF THE MONASTERY OF SAN VINCENZO ON THE VOLTURNO,
A LATIN MANUSCRIPT OF THE TWELFTH CENTURY.

This chronicle is written on parchment, and belongs to the Barberini library, No. 3577. Muratori, in his "*Rerum Ital. Script.*," vol. i., p. 321, mentions this manuscript under the following title:—"Chronicon Vulturense auctore Joanne eiusdem cœnobii monacho, ab anno circiter 703 ad 1071." He says that this chronicle has all the defects of the writings of that period, such as errors in chronology, and narratives of very doubtful truth, with matters connected with the possessions of the monastery, of very little interest except to the monks; but he adds, from the want of materials for the history of Italy during the eighth, ninth, and tenth centuries, such particulars as can be gathered of the dukedom of Benevento and the kingdom of Naples from this chronicle must be highly prized. In fact, this manuscript has been made use of by Ughelli in his "*Italia sacra*," vol. vi.; by Camillo Peregrini, in his "*Historia principum Longobardorum*;" and by Bernardo Campelli, in his "*Historia Spoletana*." There is no doubt of its belonging to the twelfth century, as it was presented by the author to Pope Paschalis II. in 1108, and although perhaps not completed, it must have been commenced at that time. The subject on this plate represents this event. The pope answers in the following words:—

Quod bene cœpisti, melius tu perfice ſili.

In the prologue the author calls upon God, for his assistance, in the following verse, which will give an idea of his style:—

*Dux diadema, decus, lux, via, vita Deus,
Rex Deus cœtus, mitis, pius et metuendus,
Et precor, eroro, benedico, semper adoro;
ſpſtica quo cœnam uitam condebe lucernam.
Præcipiumque libri tua dextera ſit quoque finis,
ſſe miſerans miſeret miſerum miſerator ab alto.*

The Monastery of San Vincenzo on the Volturno, was founded in the eighth century, at which time most of the Lombards had abjured heathenism and Arianism, and founded or re-erected monasteries. The one here mentioned was burnt by the Saracens in 881, and all the monks put to death; it was rebuilt thirty years afterwards. This plate contains various specimens of the written character of this manuscript, all in the style of the Lombards.

Muratori, in his edition of this chronicle, subjoins five engravings copied from woodcuts, intended for another edition. The Canon Moroni, librarian of the Barberini library, about the year 1650, says in a note upon these woodcuts, p. 873, "Queste

figure furono fatti intagliare dal P. Carlo Borelli, per inserirle a suoi luoghi, nella cronica di San Vincenzo Volturno, che volea fare stampare; ma fu impedito dalla morte che successe in Napoli, e credo di peste."

The subjects on this plate have been chosen to show the state of degradation which art had reached at this period among the Latins, as plates lx. and lxi. among the Greeks. The figures of the two larger subjects on this plate are traced from the originals, and relate to the presentation of manuscripts.

The first of these presentations is the one mentioned above to Pope Paschalis II., with the following inscription:—

Pastor Paſchalis, prudens, pius atque ſuavis.

The other appears to refer to S. Vincenzo, titular saint of this monastery, from the following prayer:—

*ſigne Pater ſalve, mea carmina ſuſcipe blande
Tuque ſtylum porta, mala pellens, proſpera monſtra
Gaudia, perpetuus tribuens cum patre dictus,
Tu decus omne tuiſt paſtor amande nimis.*

When the author addresses Benedict, abbot of the monastery, he says:—

*Feliciſſimo patri, et venerando abbati, meritis et nomine
Benedicto, Johannes, licet indignus, gratia Dei virtus beſter
in religione ſilius.*

Under the dead body at the feet of St. Benedict, are the following words, the meaning of which it is rather difficult to understand:—

Datanus homo prophanus. Under the painting we give an alphabet of the character used in this manuscript, and on one side twenty-nine small subjects, containing very peculiar capital letters, with busts of abbots and princes; and on the other twenty-nine, also with busts of abbots and princes; besides which, there are monograms and initials which were used in those barbarous times instead of signatures, at the bottom of public acts. Those of the pope mean "Bene valeat." The small numbers indicate the page of the manuscript from which the subjects are taken; among the thirty-six subjects which occupy the lower part of the plate, fourteen relate to the birth, the calling, and the travels of the three founders of this monastery. The course of events is tolerably clearly expressed, and gives some information of the manners and customs of that period. According to the report of the Abbot Autpertus, who lived in the eighth century, the found-

aguerp = selus - auc cor
 aune supere blende
 Tumpst = pte - mard a
 pell = pte - mard a
 E and w pte - mard a
 beld = pte - mard a
 To see in mard a
 pte - mard a
 mard a

Schizanthus

on the left

ELUGSSINOPARI & uapend. eff. BENEDICTO
ION S. I. ET INDIGENS gior d. c. auf. r. e. l. e. r. p. l. y. g. o. n. e. s. h. u. e.
e b e c e s t a l l m e c p a t t f

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22/11/2022

Phosphor

A 4x4 grid of 16 images showing the word "BEWE" in various fonts, sizes, and orientations. The images are arranged as follows:

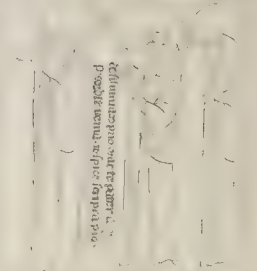
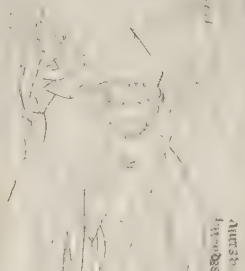
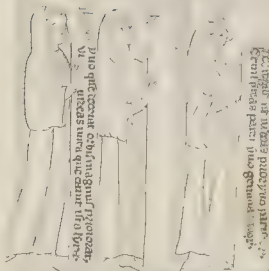
- Row 1: "BEWE" in a tall, narrow, condensed font; "BEWE" in a tall, narrow, condensed font; "BEWE" in a tall, narrow, condensed font; "BEWE" in a tall, narrow, condensed font.
- Row 2: "BEWE" in a tall, narrow, condensed font; "BEWE" in a tall, narrow, condensed font; "BEWE" in a tall, narrow, condensed font; "BEWE" in a tall, narrow, condensed font.
- Row 3: "BEWE" in a tall, narrow, condensed font; "BEWE" in a tall, narrow, condensed font; "BEWE" in a tall, narrow, condensed font; "BEWE" in a tall, narrow, condensed font.
- Row 4: "BEWE" in a tall, narrow, condensed font; "BEWE" in a tall, narrow, condensed font; "BEWE" in a tall, narrow, condensed font; "BEWE" in a tall, narrow, condensed font.

1. \mathcal{H}^1 is a Hilbert space with inner product $\langle \cdot, \cdot \rangle_{\mathcal{H}^1}$ and norm $\|\cdot\|_{\mathcal{H}^1}$.

abrenatio figuralis

hystorie in te hyst.

Sir tibi solam pater pater
xpi man de sacrum flament
meam auct.



Spem in deo scilicet in gressu omni
Sir tibi soli scilicet in gressu omni

Auct. Sir tibi soli scilicet in gressu omni
Sir tibi soli scilicet in gressu omni

Et utis daret q petro agnoscere pates
se in de caus. Terpeti uidet pates

Simul q uet daret q uet daret
Toms ut accepas tas tibi daret

ACCEPIT ILLA MORALIA JZ

etios

etios etiam

ders of this monastery, Paldus, Tasus, and Tatus, were the sons of two brothers, of a noble Beneventine family. Autpertus wrote a history of their lives, of which the author of the chronicle makes considerable use. They went there to separate themselves from the world, and to seek a place of refuge where they could follow a life of contemplation. They first travel on horseback, as seen by the paintings, but soon leave their followers and horses, and change their dresses with some pilgrims whom they meet:—

*Mundus ad ima, ruit miseris ad tartara ducit,
Mutemur bestes.*

(Painting on leaf 32 of the manuscript.) As they approach Rome they enter a monastery on Mount Sabina, where they receive the usual rites of hospitality, (leaf 33.) The worthy prior prays for their heavenly guidance, (leaf 34.) Their parents, who have followed them on their journey, find them in the monastery, and try to persuade them to return, (leaf 35.) They however refuse, wishing to follow the admonition of the abbot, who prophesied that they would find an altar consecrated to San Vincenzo on the banks of the Volturno. This scene is represented on leaf 35, with the following verses:—

*Hos pater ire monet, loca monstrat perba nullis,
Arboribus multis, quæ comant flumina pulchris
Montibus, et ventis nidiis sunt frigida magis.*

They obey the admonition, and proceed on their road, (leaf 36.) Arrived at their destination, they lie down like Jacob, lapidibus capinibus suppositis; during their sleep an angel appears to them, (leaf 37.) The three wanderers found the monastery, and are soon surrounded by proselytes, (leaf 37.) Paldus becomes the first superior of the monastery, (leaf 38.) He dies after a reign of seventeen years, and angels bear his soul to Heaven, (leaf 38.) Tasus succeeds him, (leaf 39.) A mutiny among the monks on this occasion meets with heavenly displeasure, and is

punished by the sudden death of several of their number, (leaf 39.) Finally, Tatus succeeds his brother Tasus, (leaf 40.) After these paintings, which give a continuous history, others follow, which show us, with insupportable monotony, emperors, kings, and dukes, presenting title-deeds of lands, houses, and vassals, to the monks. The documents relating to the possessions of the monks are generally called "Præceptum" by the author, to which he adds notes, on the land, the buildings, the culture, and products, investitures, the transmission of the glebe, animals, and vassals of both sexes belonging to the estates. We find moreover some light thrown upon the relative changes which the inhabitants of these countries underwent during these centuries; when either the Lombardic generations became extinguished or were mixed with the Latin families, we see their name and denomination of the place and objects successively differing in the gross idiom of these documents. These denominations, first Lombardic, then less barbarous, take insensibly terminations more nearly approaching the Latin, and little by little become Italian, furnishing abundant harvest for glossaries, like that of Ducange; we may enrich them with an infinity of words, such as these:—*Bacca, caballi, victuria, bezsaria, torones, curtis, angaria, pentanum, petia de terrâ arbutata, terras, casa, zappare, castaldeu.*

During the eighth and ninth centuries, most of the men's names ended in *u*—*Restublu, Bricotlu, Tendelapu*; we also find the following names:—*Madelfrid, Guarnefrid, Sculpulphus, Sculdais, Warno, Mariphis, Curapelle, Rodelgald, Gualper, Teupi, Sikenolphi Ersemari cum filio suo, quem reddidit Mando, Tribunus de Carapelle cum filiis meis. Pertulu et Justina Marazola et Bibulu concedimus personas nostras.* Most of the female names end in *a*—*Zmilla humilis ancilla, Tarseconda, Scanperga, Pota.* In the ninth and tenth centuries we find the following names for men:—*Beregnarius, Odericus, Landulphus, Donellus, Lando*; and for women, *Capraniza, Peronia, Rubeta, &c.*

PLATE LXX.

FRENCH PAINTINGS IN A LATIN MANUSCRIPT OF THE THIRTEENTH CENTURY

1. Title-page of a Latin manuscript in the library of the Vatican, No. 3839; this painting was executed in France in the thirteenth century, and is given here from a tracing of the original. It does not require a detailed account, as we see from the inscription near the figures that the manuscript contains a short pictorial history, and was presented to Yves, abbot of the celebrated Monastery of Cluny at that period.

2. Alphabet of the capital letters used in the manuscript.

3. Twelve paintings from the same manuscript given in small size; the dedication gives further information upon the subjects and date of the manuscript. It runs thus:—

Ad dompnum Pbonem de Cluniaco abbatem; incipit abbreviatio figurata historia, edita ab artore, qui illam Gregorio decimo nunc in papatu sedente cernitur conscripisse ab origine scilicet mundi usque ad primum annum pontificatus sui, qui fuit annus mclxxii, ab Incarnatione Domini annus vero regiminis prefati dompni Pbonis abbatis Cluniacensis canonorum nunc regentis xv.

In the "Bibliotheca Cluniacensis" of Marrier, published in Paris, 1614, he has printed a chronicle of the Monastery of

Cluny, executed by Pere François de Rive, grandmaster, by the command of the Abbot Jacques d'Amboise II., about the year 1485. After having praised the Abbot Yves, the author gives a list of the presents made by him to the Church of Cluny, among which are costly stuffs, a statue of the Virgin in gold set with precious stones, weighing twenty-six marks, and another of silver gilt. He also enumerates the buildings and their state of preservation, and at last says,—

Præceptum etiam dictus Pbo bonæ memoriæ et per litteras suas patentes confirmabit, quod, in die anniversarii sui, conventus habent duplicem pictantiam piscium.

The author, whose name is not given, has written some verses in praise of the dignitaries of the monastery and of his order; the account of their succession might give useful historical information. The manuscript consists of thirty-four leaves of fine parchment, twelve inches high, and eight wide. Gold, raised and burnished, is often employed for entire lines and for the initial and capital letters; these last, as seen in No. 2, are surrounded by delicate flourishes. For the writing, black, red, and blue ink are all used, and the abbreviations are very numerous.

PLATE LXXI.

PAINTINGS FROM VARIOUS FRENCH MANUSCRIPTS, FROM THE ELEVENTH TO THE END OF THE
THIRTEENTH CENTURY.

1. Five paintings of battles, tournaments, &c., from a manuscript in the library of the Vatican, No. 375, which originally belonged to the Dukes of Urbino; it has their arms and device, and is written on very thick parchment, eleven inches high and eight wide, one hundred and seventeen leaves, and fifty pictures. The writing is in two columns, containing forty-eight to fifty verses, except those in which are the paintings, which occupy eight or nine lines. The form of the cursive alphabet is given at No. 2; the great number of abbreviations make it difficult to read. The first letter of each line is a capital, but always separated from the other letters of the word. Each chapter commences with a letter called in French "Tourneures;" they are very large, and ornamented with figures and foliage, enriched with gold, as the D given in No. 1. Verses of ten feet are divided into two lines, as may be read on the leaf 39:

C e fu en may q la rose
est florie.
Q ue l'erbe naist
abal la prairie
C el rosinol prunt cel
bois s'egerie,
Q uider cest mort
froideure enguele.

This tale or historical poem treats of campaigns in Flanders, Artois, and Picardy; the ancient dialect, as well as the ancient dialects of these places, are alternately employed. Verse 8 on page 83 is in the dialect of Picardy, probably the birth-place of the author. It commences thus:—

S i quic li leus fet fuir les brebis.

And further on, on leaf 91, col. 2:

L preus François, les Picars, et les fris
C outre Jorrai e repons ou laris.

Several heroes of different periods are mentioned, one of the most celebrated of whom was Baldwin:

L i qns de Flandre Baudoin,

Or Li quens, or Count Baldwin of Flanders. The most celebrated and last of his name was Baldwin IX., who was count of Flanders in 1194, and became first Latin emperor of Constantinople. There is no other date to be found, and some of the first and latter pages are missing; the probability is, therefore, that this manuscript was executed about the end of the twelfth century. In evidence of this conjecture, we give specimens of writing from two other manuscripts of this period under Nos. 3 and 4.

2. Alphabet used in the manuscript No. 375.

3. Alphabet of capital letters, from a manuscript in the library of the Vatican, No. 455, which originally belonged to Queen Christina.

4. Some writing from a manuscript in the library of the Vatican, No. 3209, dated 1195.

5. Three paintings from a manuscript in the library of the Vatican, No. 3209, containing the romance of Alexander. It is on thick parchment, one hundred and forty-eight leaves, nine inches high, six wide, and beautiful margins. The inscription near the painting gives a specimen of the ornamented capital letters used in the manuscript; it contains nineteen paintings. There are some full stops, but rarely commas; a mark is over the J, to express the unit. The J consonant is found and many singular abbreviations.

6. Capital letters used in the manuscript, No. 5895, in the library of the Vatican.

7. Numerals from a manuscript, No. 480, in the library of the Vatican, left by Queen Christina; it contains a likeness of the Archbishop of Sens, but is without other paintings; and the date given at the end is 1290. It is considered that the great resemblance of the writing in this manuscript to that in No. 5895, fixes the date of the latter almost with certainty at the same period.

8. One of the eighty-six paintings of the manuscript, No. 5895, it contains both sacred and profane histories, written in French prose, the writing at the side gives an explanation of this subject; the manuscript does not contain any precise date, but the form of the weapons, the colours on the escutcheons, and above all the similarity of the character of the writing with the manuscript dated 1290, fix its date at the same period. The following verse is given on account of the naïveté of its style:—

Li rois fu tres muet de honte et de pabur
De respondre esbahit e de taire hontous
Plus vermeille deunt que rose de rozier.

We find the frequent use of those descriptive details, which amongst all nations, ancient and modern, characterize the earliest poetry, found even in Homer.

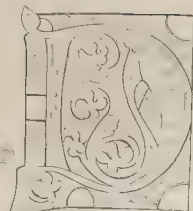
Deuant un bric mural de pierre et de croion
Ses i tapis de soie a oubrage soutis
Son heaume et son blason et son eper tranchant.

Further on we have an enumeration, almost individual, of the different bodies of the troops, such as an inspector would make on the contrôle of a review. Both the names and surnames of the chiefs are given, such as

Baudoin le gentil chevalier, Ancelme le guerrier, Ancelme
le gris, C. Bengier, Pieron d'Artois, Baner le cort, Herbel
au lioncel, Bordele la riche.

(Bordeaux la riche, &c.)

Finally, prayers, imprecations, and blasphemies: Dieu le roi de paradis — fils de Put — Verte maudie, &c. So true it is that the arts and letters can receive their polish but from progressive civilization.



Et conke fu
 Auchamp liroy .pp.
 Trestor plorant
 kest d'auore mis
 f'ormet regreco
 s'agent d'esamuf
 Seil les sientent
 les aspis auid mis
 Cil q' estance
 Aitmes ne fupat pa

ou el alere dont coez les dis
 trois fu finalement baillies
 li fu baillies toy les pieples ocis
 ceint fraincs lespicars des frs
 les normans baillies revesplens
 itornoi paraino pris
 une gouna, reidns du lars
 li sont les flammes des amors dechir
 q ont este ocs en la bataille

James M. Smith

gloire mancher dez Tuitens Ciel. Et to ces batailles
deslois qⁱ la gent l'aise leur vancu

Dear Farmer, Sunday

Et daniel ont hancu leloz plesier
Droit vers dancus puerent de puer
En l'onneur d'ungit d'hoi d'hoi
Enent d'hoi les faim d'hoi
Inlandies d'hoi baignes d'hoi

2 a b c d e f g h i j k l m n o p q r s t u v x y z Hinto diu. q. non alge. nino q. r.

Dieses mal ist der ...
Grafen ...
Hof ...
Jugendliche ...
Leute ...
Länder ...
einmal ...


22 ne noble ceteri d. j. rebe marchis

anno dñi m̃ cccc nonagio .xlviij.

enil fuoteur agare
 enore cunter en leur
 ne qe
 thut qe
 thut qe
 amercu la luccant
 le cante sel foxardne
 a rangissent qil leur
 amercu carlesterat

A B C D E F G H I J K L M N O P Q R S T U

ā b c c f g h i l m n o p q r s t u v x y z a b c d e f g h i j k l m n o p q r s t u v x y z


 Angelo vno hacten
 de die Tuerich ordinis per
 vno. ex iurid. canonicis.
 Frater **Nicolaus** pnuisio
 de vna. e. hincens. ex vellebricus.
 ex saltem & sincere dilectionis affectu.

Fuerabil. pater dñe
sinceritatis cultu honoran
te dñe. **I**te dñe
munda q̄d. nra m. ep̄
frater **N**icolaus **S**teph. In celest
tibi regnis erio iudici comidere.

PLATE LXXII.

PAINTINGS FROM THE TRAGEDIES OF SENECA; A LATIN MANUSCRIPT OF THE THIRTEENTH AND FOURTEENTH CENTURIES.

1. This painting is from the Latin manuscript, No. 355, in the library of the Vatican; it was left by the Duke of Urbino, and contains the tragedies of Seneca, with a commentary. This painting is traced from the original; the figures are arranged in a semicircle, in one part of which are the actors, and in the other, the chorus. The poet himself sits in the middle, and appears to be officiating as prompter; the spectators are arranged at the two corners.

2. The signs of the zodiac and constellations, painted on the sixth page of the manuscript; the ground is sky-blue, the figures black, the stars gold, and the frame red or green: on the second page there is a sort of celestial globe.

3. Alphabet of capital letters (*Tourneures*) used in the manuscript; they are coloured on a gold ground, and some are ornamented with small figures.

4. Alphabet of the character used for the text of the manuscript, also for the notes and corrections interspersed among the verses.

5. Alphabet of Gothic letters used at the commencement of verses, and for proper names.

6. Dedication of the writer of this manuscript, Dominican Nicholas Trevetti, to Nicholas, bishop of Ostia and Velletri, serving as a specimen of the character used in this manuscript.

7. Answer of the Bishop of Ostia to the writer of the manuscript; also serving as a specimen of the character.

8. Capital letters not coloured, with grotesque figures and ornaments, some of which extend nearly across the page. The whole of these specimens are traced from the originals with the

greatest care; they contain four distinct written characters. The style of the large figures in No. 3, the constellations in No. 2, the figures forming part of the letters in No. 3, the three alphabets, and the barbaric character of the whole manuscript, make it probable that the author was not a native of Italy. The Padre Trombelli, in his "*Dell'Arte di conoscere l'età de' codici Latini ed Italiani*;" Bologna, 1756, 4to., mentions that the ultra-montane nations, in the fourteenth century, generally decorated their manuscripts with paintings, some of which, according to his description, were very similar in style to the one here given. In 1779, Trombelli showed Agincourt a manuscript of Seneca, decorated with paintings of the same kind; it is probable that an artist from one of these ultra-montane schools copied the paintings from some more ancient originals for the author of the commentaries on the tragedies of Seneca. This author was Nicholas Trevetti, an English Dominican, who presented his work to Nicholas, bishop of Ostia and Velletri, and in return received his grateful acknowledgments, (see No. 7.) It cannot be ascertained with certainty to which Bishop of Ostia and Velletri Trevetti dedicated his commentaries, as there were two of the name of Nicholas, and both belonged to the order of Dominicans, one of whom lived at the end of the thirteenth century, and the other at the beginning of the fourteenth. The first, whose name was Nicholas Boccasini, of Treviso, was raised to the papal chair in 1303, and took the name of Benedict X. or XI. He was celebrated for his virtues, also for his religious writings, and was canonized after death. The other, Nicholas Martini, of Prato in Tuscany, was made a cardinal by Boniface VIII., and died at Avignon in 1321.

PLATE LXXIII.

PAINTINGS FROM A TREATISE ON FALCONRY BY THE EMPEROR FREDERICK II.; A LATIN MANUSCRIPT OF THE THIRTEENTH CENTURY.

FIRST SIGNS OF THE REVIVAL OF THE ART OF THIS KIND OF PAINTING IN ITALY

1. Seated figure of the Emperor Frederick II., author of the treatise on falconry which is the subject of this plate. Ducange in his "Glossarium" gives a copy of this figure as a specimen of the imperial dress; he describes it thus: "Icon ejusdem imperatoris sedentis, cum paludamento togæ superinjecto, dextra sceptrum liliatum tenentis; super togam vero pendet a collo fascia latior gemmis et lapillis distincta ad pedes, quæ baltheo quodam, ejusdem forme latitudinis, circa pectus constringitur, quem fasciam pectoralem, seu Στήθοςζώνη, possimus appellare, ut est in veteribus glossis."

2. An attendant, in the dress of a falconer, is presenting a hawk to his prince, with a hood (capellum) drawn over its head.

3. Hawking on the water.

4. Title of the work, as a specimen of the character used in the manuscript.

5. Complete alphabet of the letters used in the manuscript.

6, 7. Paintings representing four-footed animals and birds of prey, traced from the original.

7-26. Subjects given in small size, relating to the feeding, the teaching, and the use of falcons for the chase. The inscriptions underneath sufficiently explain them, and at the same time furnish a specimen of the cursive character. It is known that the ancients made great use of dogs in hunting, and took the greatest care of them: they even desired that they should be honoured by their gods.

ΕΜΕΝΤΟΣ ΔΙΑΝΑ ΚΕΡΕΣ . . .
STATUES

It does not appear, however, as if the Greeks and Romans used birds of prey for the chase, and much less the Egyptians, who rendered divine honours to them; the Etruscians used them as they did other birds, for signs of good or bad omen, and it is conjectured that they also used them for the chase, from the figure of a youth holding a hawk having been found on an Etruscan vase, given by Caylus in his "Recueil d'Antiquités," vol. ii., p. 82, pl. xxvi., No. 3. Among the barbarous tribes to the north and east of Asia, it was the custom to use birds of prey in the chase. Aristotle mentions this custom as common among the inhabitants of Thracia. Scythia possessed several kinds of birds of prey, which were of great service to the natives in their extensive pasture lands. The Tartars, who followed the Scythians, were great lovers of hawking, and those who conquered China, either introduced the sport or already found it established there. Many of the portraits of great personages in China are represented with birds of prey on their wrists. The most noble of these birds, the falcon, is always represented in Indian manuscripts sitting on a golden perch. Hawking was first introduced into India by the Mohammedan conquerors. It is probable that the ancient inhabitants of the northern part of Asia first introduced this sport into Europe. Julius Firmicus, who lived in the fourth century, is the first historian who mentions these birds of chase, and their attendants. The barbarians, who had constantly disturbed the frontiers of Italy, and who at last in the fifth century overran the country, and settled there, were very fond of hawking. From the sixth century this sport became so universal, that the Lombard laws prohibited the payment of ransoms by sword or by bird. At a later period this sport was only permitted to the nobles, or sometimes to the freemen. In an ordinance, A.D. 769, Charlemagne entirely forbid it to serfs. Among the household of this prince a great number of falconers are mentioned, and at the Greek court, at Constantinople, the office of Grand Falconer was one of importance. Both in the East and West this sport was universal among nobles and crowned heads, as we find from the paintings and other works of art of that period. (Ducange, Glossarium sub voce Falco.) Among the French nation this

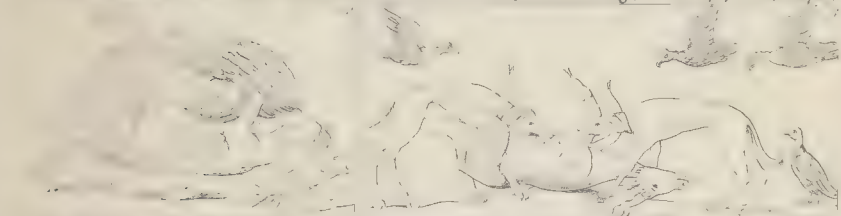
sport is described as having soon become a passion. Montfaucon speaks of it in his general French history; and we soon find princes, warriors, nobles, and even ladies, represented holding falcons, or at least with a glove made for the purpose of carrying these birds. In the thirteenth century Philip the Bold bestowed the title of Grand Falconer, with many privileges attached to it. The falcons of the kings of France were generally presents received from the northern kings. The first work on this art in France was written in the thirteenth century, and bears the following title:—"Livres du Roi Modus et de la Reine Ratio, traitant des déduits, plaisirs, manières et façon de l'exercice de Vennerie et Fauconnerie." These two allegorical personages form the subject of a poem, published at Chambéry in 1486, under the following title—"Le livre du Roi Modus et de la Reine Ratio, lequel fait mention, comment se doit deviser de toutes manières de chasses." The king imparts rules for the sport, from which the queen draws moral conclusions, often singularly applied. Among the learned notes on the manuscripts in the library of the Nani family at Venice, there is a poem mentioned by Dentes de Prades in the thirteenth century, with an account of the birds fit for hawking. In the fourteenth century a romance was written on the art of hawking; but much more celebrated and well-known is the poem by Gasse de la Bigne, a noble ecclesiastic of Normandy, first chaplain to King John, by whose order the work was written, during his imprisonment in England, for the instruction of his young son the Duke of Burgundy. The author describes hunting as well as hawking, with the technical terms belonging to each: the account is clothed in tales and poetry. It appears as if ecclesiastics claimed the prerogative of their rank with regard to this sport. Pope Gregory IX. retained falconers for his own use. Gaston Phœbus de Foix, count of Bearn, distinguished himself in the fourteenth century by his love of the chase, and by a learned treatise on the subject. This prince kept a pack of from fourteen hundred to sixteen hundred hounds. According to Froissart, Edward III. of England, in his progress through France in 1359, was attended by thirty falconers on horseback, with an immense number of birds. In the meantime, this luxury was carried to a much greater extent in the East than in the West. Bajazet I. had seven thousand falconers and as many huntsmen; King Charles VI. of France sent him hawks and falcons, also gloves set with gold and precious stones for carrying the birds. (Mémoires de Ste Palaye sur la Chevalerie, vol. iii.) A book was published in Paris in 1625 by Nicolas Roussel, called "La chasse royale, composé par le Roi Charles IX.," which is attributed to this king. Some regulations were made on this subject in the tenth century by the Emperor Otto III. Among Otto's successors, the German emperors and kings of Italy, Frederick II. was the most remarkable. This prince was so fond of hawking that he studied the art, and himself wrote books for its improvement. The two first subjects under Nos. 1 and 2, and the title in No. 4 of this plate, relate to the author, and the subjects in the work; the latter are better described thus in the first page:—

Entenu vero nostra est manifestare in hoc libro de benatione abium, eaque sunt sicut sunt, et ad actis certitudinem redigere, quorum nullus habuit sedentiam hactenus, neque sortem, etc. . . . actor est hic inquisitor et experientia amator dibus Augustus Fredericus secundus, Romanorum Imperator, Jerusalem et Sicilie Rex. Utilitatis est magna.

The art of hawking is very fully described, and commentaries are added by Manfred, king of Naples, son of Frederick II.: the parts added by him are marked by the word *Rex* in capital letters. The noble author proves great knowledge of nature and of the habits of birds; he

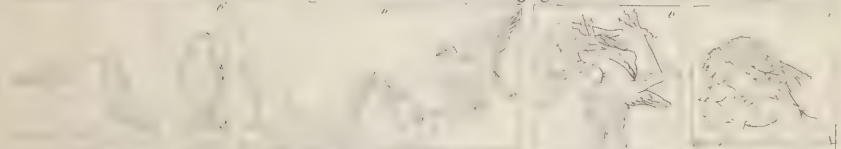


augustinus frederici secundi nomina nouum unpa a b c d e f g h i l m n o p q r s t u v



aut in rapaces

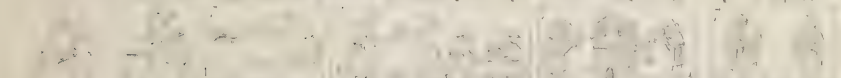
et descendunt congregantes se multi ubi erant cadunt



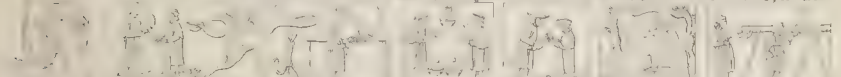
refo

caput leones cu pedibz

capuat lepres



muturatum aut eos prant' onta galinae q' rumpunt ea' cum lumine x alia fone manibz uelatis

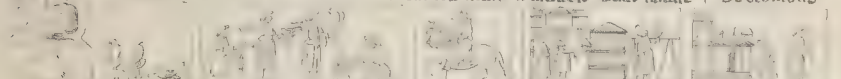


De ucto in tybus

De tonetto

form ten man in maleolo sciat natat

De sedilibus



ad arduum

falcones

De manifestacione falconum ascendit equi

De galanis falso

Requ' de manifest in totis



sup sedem

De equis qualis esse debeat

De riuclis contra iniquitaciones

Scapello

imposito capel in capinibz falso

Miniature di un trattato di caccia di Federico II, imperatore di Sicilia, del XIII secolo.

L'immagine del manoscritto di questo genere di caccia in Italia.

Prima tragedia senecae cuius nomen est Iulius Caesar. Actus 4. Primum

Explicit Liber tragediarum carum auct
senex scriptus p manus Petri theoti
ma De nureberga Curate. Anno dñi
m^o ccc^o lxxv^o in vigilia s^ce Katherine

atcedefghi lmnopqrstuvw

) OF or tñaus
) ac mī solūm
) tñau mī relitū
) ac mī tñau
) mī ac tñau
) mī mī mī
) mī mī mī

a b c d e f g h i j m n o p q r s t u v x

PLATE LXXIII.—(CONTINUED.)

also treats of the animals destined to be their prey. He divides them into three classes: the first, those who live on land; the second, those who live in the water; and the third, those who are amphibious; with the times at which they migrate from one country to another. In a catalogue of the manuscripts in the Nani library in Venice, there are two works mentioned, one in Persian and the other in Arabic, both of which treat of birds used for hunting, and of those hunted. The learned author of this catalogue is of opinion that these two manuscripts were first translated into Latin by the philosopher Theodorus, who was physician to the Emperor Frederick II.; and secondly, from the Latin into French by Daniel of Cremona, a Frenchman by birth, for Henry, king of Sardinia, son of the Emperor Frederick II. The original is by an Arabian falconer of the name of Moamain, or Moam, and the translation was corrected by the Emperor Frederick himself. This Arabian treatise is a further proof that this sport originated in Asia. There is also a manuscript in the library of the Vatican, No. 1254, left by Queen Christina of Sweden, containing a treatise on the art of falconry, by a French knight of Malta, compiled from treatises by three celebrated falconers, one of whom was a brother of the King of Cyprus, another

was in the service of the Sultan, and the third served the Grand Master of Rhodes. This manuscript is without paintings, but written on fine white, strong paper; and on it we read the following: "Alexander Pauli filius Petavii, Senator Parisiensis in 1649." A great part of the manuscripts left by Queen Christina were from French libraries. In the library of Minerva at Rome, there is a printed book with the following title:—"Reliquia librorum Frederici II. imperat. de arte venandi cum avibus, cum Manfredi regis additionibus, ex membranis vetustissimis primum edita. Albertus Magnus de falconibus asturibus et accipitribus in 8vo. Augustus Vindellicorum, apud Joannem Prætorium ad insigne Pinus, 1598. Tiraboschi, in his "Storia della Letteratura Italiana," vol. iv., cap. ii.; Modena, 1788, mentions an edition of King Frederick's treatise published at Cologne in 1596, without the name of the printer. The Abbé Morelli, librarian at St. Mark in Venice, was employed to superintend an edition, with all the paintings, brought out at Augsburg in 1696 by Marcus Weter. He remarked that he did not know of the existence of any other copy at that time. In 1756 a German translation of the same work was published, and in 1788 the text was given without the paintings in the collection of Schreider of Leipzig.

PLATE LXXIV.

PAINTINGS FROM TWO MANUSCRIPTS OF SENECA. FOURTEENTH CENTURY.

The subjects which occupy the upper part of this plate are from a manuscript in the library of the Vatican, No. 1585. It contains the ten tragedies ascribed to Seneca, in ten books, as follows:—1. Hercules furens; 2. Thyestes; 3. Thebais; 4. Hippolytus; 5. Œdipus; 6. Hecuba; 7. Medea; 8. Agamemnon; 9. Octavia; 10. Hercules Œteus.

1. An ornamental letter of gigantic proportions at the commencement of the first tragedy; the foliage appended to it occupies the lower part of the page, and is very elegant.

2. Epigraph at the end of the manuscript, with the date and name of the author:—

*Explicit liber tragegiarum Marci Anici Senecæ scriptus
per manus Petri Theotonici de Purnberga Cuvrate. Anno
domini m^o ccc^o lxxiiij^o In vigilia s^{cæ} Catharine.*

3. Complete alphabet of the letters used in this manuscript.

4. Nine letters from the same manuscript, ornamented with figures.

5. The letter M, from the manuscript No. 1586.

6. The same letter from another manuscript in the library of the Vatican, No. 356, containing the tragedies of Seneca, which formerly belonged to the Dukes of Urbino. It is bound in wood, covered with red calf, with the arms of Pope Innocent XII. of the house of Pignatelli; the volume is of fine parchment in folio.

7. A capital letter, decorated with figures, at the commencement of the first tragedy in the manuscript No. 356.

8. Nine other capital letters, with figures relating to the subjects in the tragedy.

9. Alphabet of cursive letters used in this manuscript; all the subjects on this plate are traced from the originals.

PLATE LXXV.

DECREE, A PONTIFICAL, AND A NEW TESTAMENT; THREE LATIN MANUSCRIPTS OF THE FOURTEENTH CENTURY.

1. The pope presiding over an assemblage of bishops, doctors, theologians, and historians: this subject, which is traced from the original, belongs to a manuscript in the Vatican, No. 1389; it contains decrees, and has six paintings, one large and five small.

2. Specimens of letters from the same manuscript; on the right those used for the text, on the left those used by the commentator. Many of the letters are ornamented with flowers and figures, or with a sort of arabesque in gold.

3. Pope Boniface IX. giving his blessing; this painting, which is given here from an original tracing, is in the library of the Vatican, No. 3747. This manuscript is a pontifical, in large quarto, written on parchment. Were it not too bold to ground such a conjecture on the tale of "Nostrodamus," we should be almost inclined to ascribe this manuscript to the celebrated monk "des Isles d'or," who was a descendant of the noble family of Cybo at Genoa. He had announced in his book that there should arise great persons to govern the Catholic church, a prediction easy to make at that period, since Boniface IX. was then on the pontifical throne, which he occupied till 1404. The monk died in 1408, so that it is possible that he might have worked at this painting, as he was considered "dans le peinture et illuminare souverain et exquis." He has left many specimens of his talent; among others, in a work of the same kind which was executed for King Lewis of Naples, count of Provence, and for his consort Iolande, further particulars of which are to be found in the "Bibliothèque Française de du Verdier," vol. iii., 1773. Baldinucci, "Notizie de' Professori del disegno," vol. ii.; Firenze, 1767. Crescimbeni e Tiraboschi, "Storia della Letteratura Italiana," vol. v., lib. iii., chap. i.; Modena, 1788.

4. The marriage of Cana in Galilee.

5. The burial of Christ, by the Virgin, St. John, and Joseph of Arimathea; these two paintings are from another manuscript in the library of the Vatican, No. 2639, which contains subjects from the New Testament. The character is the same as the specimen in No. 7; the capital letters are of gold, ornamented with figures, &c.

6. "Nicolaus de Bononia F.;" this signature, traced from the original, mentions the native town as well as the name of the author. He was from Bologna; it is the first time that we find the name of Nicolas among the painters of this school.

7. A note at the end of the volume:—

Explicit questio disputata per dominum Joannem de Lignano de Mediolano. utrumque juris eruditum doctorem.

Anno Domini 1388 die Sabbati tertio decimo Januarii, circa ecclesiam Sancti Marci, civitatis Bononie. Deo gratias amen.

John de Lignano, mentioned in this note, was the author of several treatises in this manuscript, No. 2639. The titles of some of them run thus:—

De multiplici nomine Christi. De cometa compositus anno 1386 xx Aprilis, quo mense apparuit cometa, Deo gratias amen. De juris sanguinitatis. De bello 1360 pendente forte exercitu contra civitatem. De natura Angelica. De censura ecclesiastica. De amicitia.

The remaining themes show an equal variety of subject. John de Lignano was born at Milan, where he taught canonical law, and died in 1388; on the tomb erected for him during his life in the Dominican monastery, and adorned with sculpture by the two brothers Jacobellus and Petrus Paulus of Venice, we find the following inscription, which explains the sources from which he gained his information on many subjects:—

Frigida mirifici tenet hic lapis ossa Joannis.
Ivit in ascrifens mens generosa domos.
Gloria Legnani, titulo decoratus utroque,
Legimus et sacro canone dives erat.
Alter Aristoteles, Hippocras et Tolomei
Signifer, atque heres, noverat astra poli.
Abscudit hunc nobis inopina syncoia mortis.
Heu dolor! hic mundi portus et aura jacet.
Anno MCCCXXXIII, die xvi. mensis Februarii.
L. B.
Hoc opus fecerunt Jacobellus, Petrus Paulus
Fratres, Joan. Legnano Bononiæ docente.

Besides the office held by Legnano in the university, he was often employed in state affairs. He went as ambassador for his fellow-citizens several times to the pope, and acquitted himself to the satisfaction of both parties. He also wrote against a schism in the church, which occurred during the reign of Urbino VI., of which a further account can be seen in Tiraboschi's "Storia della Letteratura Italiana," vol. v.; Modena, 1788, in the library of the Kings of France. Argelati and the Count Giovanni Fantuzzi both give a list of the works of this professor; but there were some manuscripts published afterwards, of which Muratori speaks with great praise. Muratori mentions two things connected with this author which may be of use to the history of that period, viz., his notices on astrology, and the title added to his name, which was then very rare: "doctor utriusque juris et septem liberalium artium."

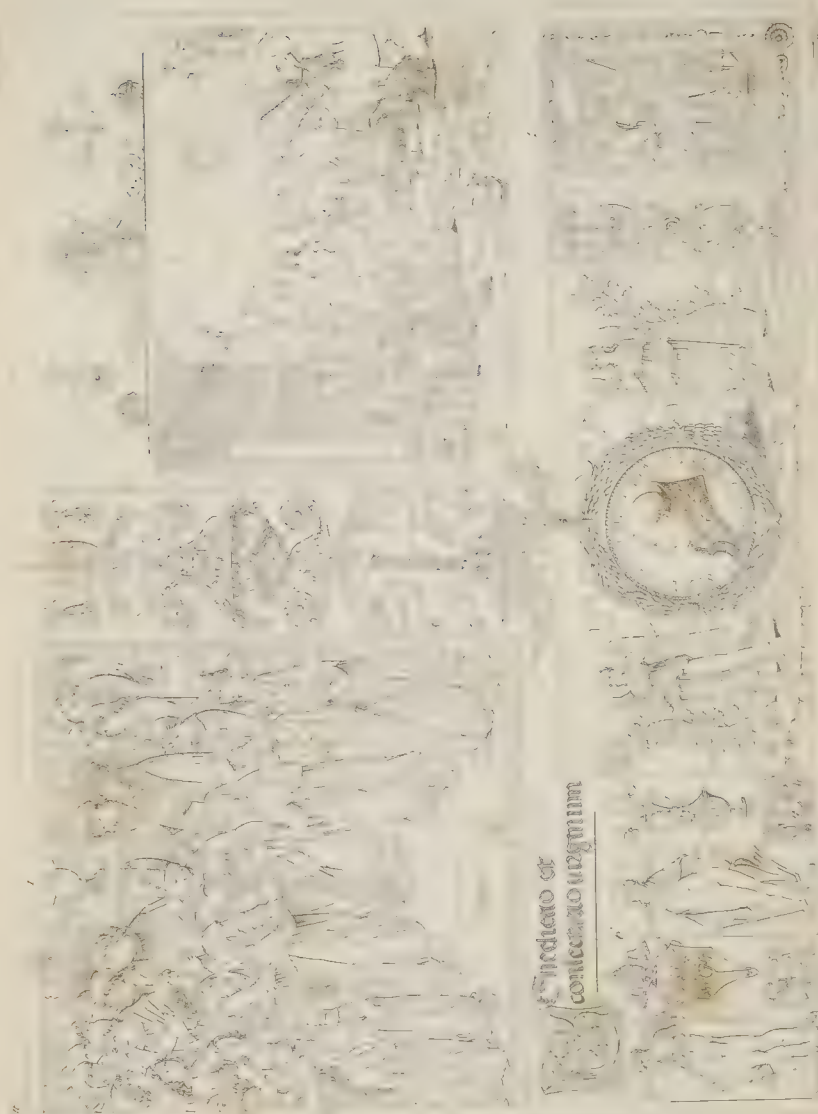


PLATE LXXVI.

PAINTINGS FROM THREE LATIN MANUSCRIPTS IN THE LIBRARY OF THE VATICAN. FROM THE BEGINNING
TO THE END OF THE FIFTEENTH CENTURY.

1. The blessing and consecration of virgins; this subject is in a pontifical, a manuscript in the library of the Vatican, division Ottoboniensis, No. 501. It is beautifully written on very fine parchment; the character is similar to that of the inscription under the painting of "Benedictio et conservatio Virginum." The manuscript contains eleven paintings, each occupying a page like the one given on this plate, which is traced from the original.

2. Aristotle writing his work on natural history, with a man and woman, and various animals, birds, and fish before him; this painting, which is given here in the original size, belongs to a manuscript in the library of the Vatican, No. 2094, containing a Latin translation of Aristotle's work on natural history. The title is written in large letters of gold, blue, red, green, and black, and runs thus:—"THEODORI GRÆCI THESSALONICENSIS PREFATIO IN LIBROS DE ANIMALIBUS ARISTOTELI PHILOSOPHI AD XYSTUM Q. P. M." The manuscript is in folio and written on fine parchment; at the commencement of each book there are highly decorated letters, and on each side of the pages elegant arabesques in the same style as the one in No. 3.

3. Fragments of arabesque ornaments from the sides of the manuscript.

4. A large L painted on the first page of the manuscript, within which is a portrait of the author, or of the translator, Theodorus of Thessalonica.

5. Portrait of Pope Sixtus IV., who reigned from 1471 to 1484; above the medallion containing the portrait, which is supported by two winged figures, are the arms of this pope. It is on the title-page of a Latin manuscript in the library of the Vatican (No. 214), containing a translation of ORIGENES, with the following title written in large Roman letters:—"INCIPIT PREFATIO RUFINI PRESBITERI IN LIBR. PERIARCHON ORIGENIS . . ." The first page contains, under the medallion, a sort of architectural composition, with bas-reliefs on the freize and statues in niches. The character of the writing somewhat resembles the Gothic, especially in *e*'s and *t*'s.

6. Figures of Gods in bas-relief in imitation of ancient art; from the same manuscript, as are also the arms of Sixtus IV. of the House of Rovere. The whole of the subjects given on this plate were published for the first time in this work.

PLATE LXXVII.

MINIATURES AND DRAWINGS FROM TWO MANUSCRIPTS OF DANTE. FOURTEENTH AND FIFTEENTH CENTURY.

The manuscript from which Nos. 1 and 2 are taken, belonged to the private library of Cardinal Zelada, librarian of the Vatican. In consequence of the researches of Count Battaglini, there is ground to believe that it belonged to a monk of the name of Domenico, of Tarantum, to whom, in 1384, the Anti-Pope Clement VII. gave the bishopric of Iserne, in the county of Molise, kingdom of Naples. The volume is in folio, and contains, in 188 leaves of parchment, the three poems of Dante, with a short review of the whole, most likely by the son of the poet. From the character of the writing and orthography of this manuscript, it is attributed to the middle of the fourteenth century; in addition to which we see the double crown on the head of Boniface VIII.; and in the explanation to pl. cxv., it will be found that these crowns were first introduced between the years 1300 and 1303.

1. This subject is from the "Inferno," canto xxix., v. 73. To explain the poet's meaning the artist has placed two alchemists, sitting back to back, doomed to suffer eternally from the itch. We are informed by a commentator that one of these men was a native of Arezzo, and burnt as a sorcerer.

2. This drawing relates to a celebrated historical fact, which Dante, who was only half understood by his cotemporaries, shadows forth with the ambiguity of an oracle. The following were the principal circumstances:—As is well known, Pope Boniface VIII. persecuted the house of Colonna most unrelentingly. They were at that time very powerful in the Papal territory, so that he did not know how to take the fortress of Palestrina from them. He was advised by Guido, count of Montefeltro, a wily politician, as well as a brave warrior, "di molto promettere e nulla attendere." He, however, afterwards repented of having given such advice, and joined the order of Franciscans, thus described by Dante:—

*J'fui una d'arme e poi fa cordigliero,
Credendomi, sì cinto fare ammenda.*

Notwithstanding which, he is represented in the eighth cauldron of hell, set aside for bad advisers; and Guido is relating how Boniface gave him absolution to relieve the scruples of his conscience.

3. Dante, alarmed in the commencement of his wanderings, meets Virgil, who becomes his guide. This painting is on the first page of a manuscript in the library of the Vatican, of which a description is given further on.

4. Title-page of the "Inferno," from the same manuscript; the verse beneath explains the subject.

5. Dante laments over the sorrows of the beautiful Francesca, who was surprised with her lover by her husband, and both killed by the same blow.

6. Count Ugolino revenges himself on the Archbishop of Pisa by gnawing his skull. The four preceding paintings have been selected, from those exemplifying the poem of the "Inferno," as giving instances of a correct, although somewhat dry style. The paintings to the poems of "Purgatory" and "Paradise," appear to be by other less talented artists. Throughout the latter poem there is a mannered style and want of effect in the drawing, with such attention to minutiae that we should attribute it to the school of Zuccheri. The paintings of the "Purgatory" we should attribute to the school of Perugini, affording a repose to the eye for which we seek in vain among the gaudy colours used in the "Paradise." There are 122 paintings in this manuscript, which was left to the library of the Vatican, among others which originally belonged to the Dukes of Urbino, as shown by the following inscription:—"Di Fredericus Urbini dux illustrissimus, belli fulgur et pacis, et P. pius pater." Under these words there is an eagle, with the armorial bearings of the duke, bearing the insignia of the Order of the Garter. Edward IV. sent this order to the Duke of Urbino in 1476, so that the date of this manuscript must be placed between that year and the time of his death, in 1482. The manuscript is written on fine parchment; the character is of the fifteenth century. On the last page we find the following note:—"Explicit comedia Dantis Alagherii Florentini, manu Matthaei de Contugiis de Valtorris." It is splendidly bound in red velvet, and has the arms of Pope Clement XI. (Albani) in bronze gilt.

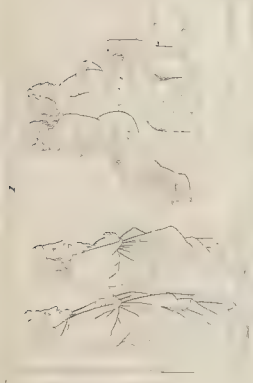
It is worth while to observe the similarity of ideas for works of the imagination found in the two arts of painting and poetry, and how much each borrowed from the other. Dante took some ideas from the productions of the artists of his own time; but very many more were gained by the painters who followed him, from the rich stores of his imagination. The subjects of the embellishments of manuscripts before the time of Dante

were almost entirely taken from the prophecies, the pains of hell and purgatory, or the joys of paradise. Most of the writings of this period were on these pious subjects, and even history was mixed with mystical inventions, of which numerous instances could be given, but we will content ourselves with naming one example, that of the chronicle of St. Denis in the twelfth century. In this we hear how King Charles the Bald saw an angel in a dream, who, after binding a string to his thumb, led him to hell, and showed him the various places of torment. In one of boiling pitch he recognises his father Louis le debonnaire, and his brother, who, the chronicle proceeds to relate, "lui commencierent à dire, en criant et hurlant, Karle, Karle, pour ce que nous amames à faire homicides et guerres et rapines nous sommes en ces foyes bouillans." It is well known that the Florentine Brunetto Latini, who lived a long time in France, was the instructor of Dante. He was also the author of some French works (Mem. de l'Acad. des Inscriptions, vol. vii. Apostolo Zeno, Fontanini, vol. ii., p. 320). Dante was acquainted both with the language and history of France. The latter he must have learned entirely from the chronicle previously quoted; and we may, therefore, conclude that, wishing to write a satirical history of his own times in a theological form, he derived the idea of his "Hell," and the different degrees of punishment for sinners of various kinds, from the chronicle. He also places the half-good and half-bad in purgatory, and finally the really virtuous, those whose lives offer an example worthy of universal imitation, in paradise.

It appears that about this time there was a taste for these satirical performances in France. We find two manuscripts quoted in the library of the Duke de la Vallière. The first is of the thirteenth century, and bears the following title:—"Voyage d'Enfer, on le Songe d'Enfer," by Raoul de Houdan. The other, No. 2712, is entitled "Chest le livres de la voye de Infer." It is also probable that Dante gained some of the ideas in his poem from more ancient Italian works of a similar description. Malatesta Porta is of opinion that the material for his "Hell" was taken from an old romance called "Guerrino da Durazzo;" common, he says, "per le mani à donne e à bottigari." Bore mentions, in his "Bibliographie Instructive," three Italian editions of this work, two of which are of the fifteenth century. One was printed in Venice, in 1477, under the following title:—"Il libro de lo infelice Guerrino, dito Meschino, in questo vulgarmen te se tratta alcuna ystoria breve del re Karlo imperatore, &c., e ancora de lo Inferno, etc." The same author also mentions a translation of this book into French, called "Le roman du preux et vaillant Chevalier Guerin Mesquin," translated by Jean de Cuchermois, Lyons, 1630. Copies of this work are very rare. Bottari says, in a letter printed in Rome, in 1753, that this romance originated in Provence, and was only translated into Tuscan by Andrea Barberino, after the death of Dante, so that he could not have made use of it; but Bottari thinks that he probably did benefit by an earlier work, called the "Vision of Alberic," a young monk of Monte Cassino, in the twelfth century. This supposition appears very probable, as a letter was printed in Rome in 1801, by a Benedictine abbot, under his literary name of Eustazio Diaconio, in which he speaks of an ancient manuscript of Dante, preserved in the monastery of Monte Cassino. He also gives full information on the "Vision of Alberic," an original manuscript of which is also preserved there. He observes that Dante might easily have seen this manuscript on his road from Rome to Naples, as it had attained a high degree of celebrity during the preceding century, and had furnished the subject for a painting in a church in the diocese of Aquila; but however this may be, Dante rendered an immense service to art by his powerful descriptions of nature in all her reality and simplicity. Among the thousands of beautiful descriptions, the following is perhaps one of the most striking, from the third-book of the "Purgatory":—

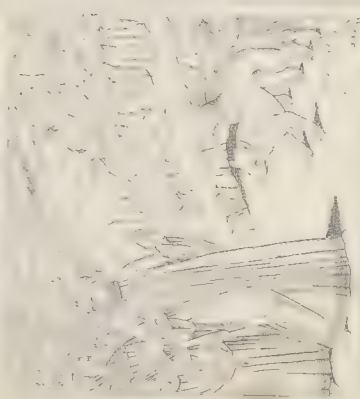
*Come le pecorelle escon del chiuso
Ad una, a due, a tre, e l'altre stanno
Tuttedte atterrande l'occhio el' muso,
E ciò che fa la prima, e l'altre fanno, &c.*

The descriptions of this poet were real pictures, and the effects of his example on art generally are incalculable. We find instances of this in the works of Cimabue, Giotto, and Guariento, all celebrated by Dante, whose pictures, although sometimes incorrect, always preserve a reality and simplicity, and their figures, like those of the poet, are representations of living beings. It would be easy to quote numerous other examples of the powerful influence exercised by this exalted genius over

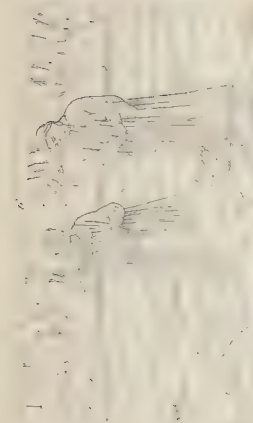


I l'omo di p'ra e p'ra p'ra
l'omo e p'ra e p'ra e p'ra e p'ra
l'omo e p'ra e p'ra e p'ra e p'ra

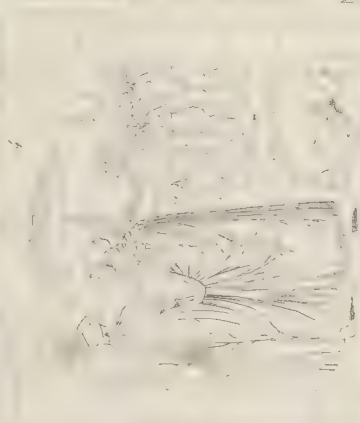
3



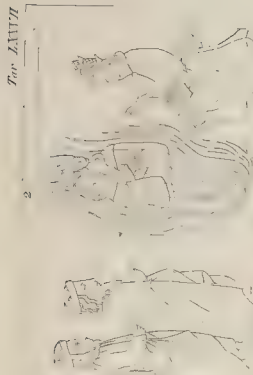
NEL mezo del caua di nostra uia
mi riuola per una scia scia
che la diua uia era snarita



fi che l'ui a'ra e appello



PER me d'ia e la cira dolere
Per me d'ia e la cira dolere
Per me d'ia e la cira dolere



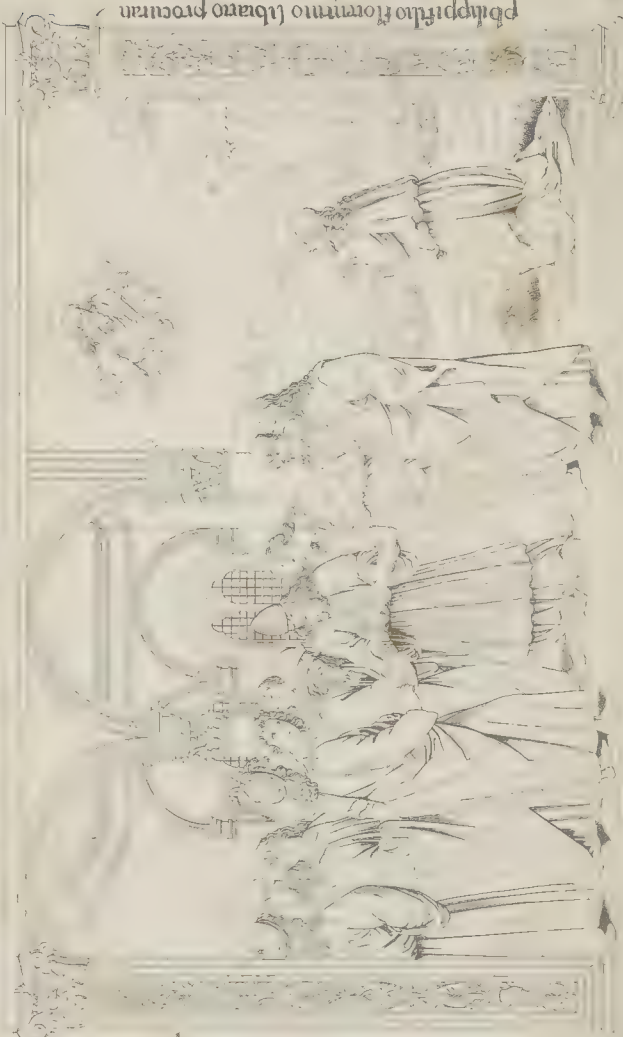
I l'omo e p'ra e p'ra e p'ra
l'omo e p'ra e p'ra e p'ra
l'omo e p'ra e p'ra e p'ra



P oi mi riuola loro e parlar lo
& comincia franca a uoi martin
a la gmar mi famo tristo & pio

Monasterio e de qua v'ate da che non v'ate p'ra e p'ra e p'ra e p'ra

Illustrissimus princeps Federicus Urbani
dux
hanc ornatissimam
bibliam facundiam curavit. vespasiano



Philippus florentino librario procuran-
te. Vgoni vero de Comitibus Fran-
cie. manu descripta est. Anno MCCC
LXXVII. Die XII. Iunij. auxilium dno

PLATE LXXVII.—(CONTINUED.)

the fine arts; but, at the same time, to be impartial, we must admit that he set the example of an incoherence and a monstrous mixture of idea and expression. We will only quote one instance, in the sixth canto of "Purgatory," where Dante forgets himself so much as to address Christ in the following manner:—

O sommo Giove
Che fosti 'n terra, per noi, crocifisso.

A short time afterwards Orcagna and his brother represented hell with all its fabulous auxiliaries; and at a still later and more enlightened period, Michael Angelo did not hesitate to introduce souls, condemned by Christ, being conducted across the Styx by Charon. Among an immense number of works giving an account of Dante, the following is very useful:—"Le memorie per servire alla vita di Dante Alighieri," by Pelli, guardian of the Florentine Gallery; Venice, 1760. To those interested in everything connected with this great poet, we would recommend a manuscript of his works in the collection of the Duke de la Vallière, No. 3569,

entitled "Incomincia lo commento sopra lo Inferno della comedia de Dante Aldrigheri Fiorentino composto da Messer Guiniforte de li Bargigi doctor." It is a handsome manuscript written on parchment, and bearing the arms of Francis I. On a loose leaf we find the following verse addressed to him upon the presentation of the manuscript:—

Ad regem christianissimum, Ja. Minutus.
Tres Dantes, tu clara mali rex munera prestas,
Atque aliquem ex nihilo me facis esse virum
Ipse sed Ethruscum, cum claro interprete, Dantem
Adlatum ex Italia in tua jura fero.
Sic quoque munificus fueris, nam sumere partem
A quo debentur omnia dona, dare, est. 1619

This work is the more valuable that it has never been printed. The commentator Guiniforte Barziza was born at Bergamo, in 1406. The exact date of his death is not known, but he was still living in 1459.

PLATE LXXVIII.

MINIATURE PAINTINGS FROM A LATIN MANUSCRIPT OF THE BIBLE. FIFTEENTH CENTURY.

Among the manuscripts in the library of the Vatican, which formerly belonged to the Dukes of Urbino, there are two large volumes of fine parchment, containing the whole of the sacred books, embellished with paintings of figures, landscapes, and arabesques; the latter are executed with great taste and delicacy. The painting on this plate is in the second volume, and represents the marriage of the prophet Hosea with Gomer. It is evident that the paintings are by two different artists, one possessing much less talent than the other; the subject given here is by the most talented of the two. On the first page we find the following inscription, written in large gold letters on a blue ground:—

"IN HOC ORNATISSIMO CODICE CONTINETUR SECUNDA PARS BIBLIE
DIVO HIERONIMO EX HEBREO IN LATINUM CONVERSA, ET PSAL-
TERIUM DAVID AB EODEM DE GRECO IN LATINUM TRANSLATUM,
EX INTERPRETATIONE SEPTUAGINTA DUOR. INTERPRETUM."

Among other ornaments on the borders we find the Order of the Garter, with figures and various allegorical subjects. On the last leaf of the volume is the following inscription, a part of which, traced from the original, is engraved on the margin of the plate; it gives the most satisfactory information on the origin, date, and proprietor of this fine manuscript, as also the writer, who was a native of France; it runs thus:—

Illustrissimus Princeps Fredericus Urbani Duc et
Montis-Secreti Comes, Regius Capitaneus ac sancte
Romane Ecclesie viriliter non minus christiane religi-
onis curanda, atque ornanda q. rei militari amplificanda
intentus, hanc ornatissimam bibham facendam curavit.
Vespasiano, Philippi filio Florentino librario procurante.
Agonis vero de Communellis francigene manu descripta est.
Anni mccccxxvi die Junii aurhante Dno.

PLATE LXXIX.

MINIATURES AND ORNAMENTS FROM A BREVIARY, WHICH FORMERLY BELONGED TO MATTHIAS CORVINUS
KING OF HUNGARY: A LATIN MANUSCRIPT OF THE END OF THE FIFTEENTH CENTURY

1. Title-page of the Breviary.
2. Jesus Christ, accompanied by several Apostles, calls upon St. Peter to become an Apostle; this subject, as well as the preceding, is traced from the original.
3. Arabesque with figures, from one of the borders of the manuscript.
4. Specimen of a kind of cursive writing, from the last page of the manuscript.
5. Another specimen of the character, bearing the date of the transcription of this manuscript, 1487.
6. Arms of the cardinal who presented this beautiful manuscript to King Matthias; the form of the shield is exactly the same as that of the king, which follows.
7. Arms of Matthias Corvinus, king of Hungary.
8. The date 1492, under a painting on page 345 of the manuscript, from its being some years later than the one at the commencement, shows that the ornamental part of the work was not completed until some time after the transcription. The number of this manuscript is 112 in the library of the Vatican; it belonged originally to the collection of the Dukes of Urbino. On the last page we find the following inscription:—

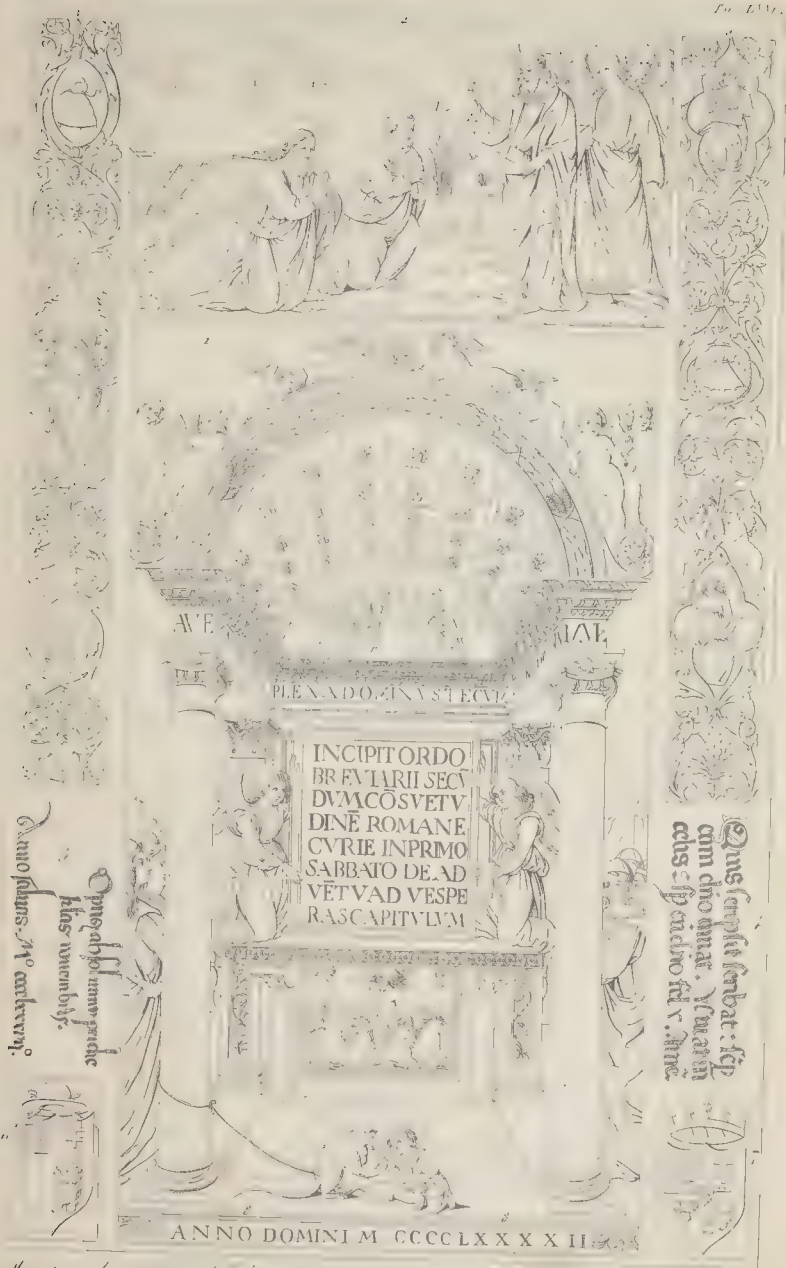
*Exemplarius sacris aedis Matthias incliti regis Hungarie et
Bocum brevari codicum ego Martinus Antonius prebys-
ter, Dei gratia, gustissime manu propria scripsi. Opus
absolutum pridie Kal. Novembris, anno sal. mccccxvii.
Finit. Sit laus Deo, par visis et requiem defunctis. Quis
scripsit, scribat, semper cum Deo vivat, in rebus, semper
cum Deo felix. Amen.*

Although we find from history that King Matthias died in 1490 or 1491, on page 345 of the manuscript we find the date of 1492,

from which we must conclude that the paintings to the manuscript were not completed until after the death of the king. The author of the paintings in this manuscript evidently belonged to the Florentine school; they were probably by Gherardo, who executed many subjects of this kind in books, and Vasari mentions some executed by him for the King of Hungary. (*Vite de' Pittori*, vol. i., p. 423; Roma.)

It is not known who the cardinal was who presented this beautiful book to King Matthias; it is remarkable that with the exception of the colours his arms greatly resemble those of the king. Matthias Corvinus was very anxious to possess beautiful books; the celebrated Psalter, printed at Mayence in 1457, the first book printed with a date, belonged to him, and he employed learned men, both in Florence and Parma, to collect and transcribe works for his library at Buda. (*Tiraboschi, Storia della Letteratura Italiana*, vol. vi., part i., lib. i., cap. iv.)

Tiraboschi adds, that after the death of Matthias a great number of his books returned to Italy; a great many found their way into the library of the family of Este at Modena; some to that of the dukes of Urbino; and in the library of the Emperor of Austria at Vienna, there is now a very beautiful manuscript from this collection. (*Ibid*, vol. vii., lib. i., cap. v., § xxiv.; Modena, 1788.) France also possesses a part of this valuable collection in the library of the Duke de la Vallière; there is a very beautiful folio manuscript, No. 444, entitled "*Divi Hieronimi brevarium*," which bears the arms of King Matthias; it is less rich in paintings than that belonging to the library of the Duke of Urbino; but the writing and ornamental borders are equally beautiful. In his description of this manuscript, Tiraboschi gives some interesting details concerning King Matthias, and the library of Buda; he also mentions that the name of the calligrapher was Sinibaldi.



AVE MARIA

INCIPT ORDO
BR FV TARI SEC
DV MC OSVTV
DINE ROMANE
CVRIE INPRIMO
SABBATO DE AD
VETVAD VESPE
RASCAPITVLVM

Quis semper ferbat: sep
am dno dnat. Vm a m
eas: sp audio fil r. Amē

Quis semper ferbat: sep
am dno dnat. Vm a m
eas: sp audio fil r. Amē

ANNO DOMINI M CCCCLXXX XII

Antiqua ed. monumenta del. incisa di. Nella Chiesa. manoscritte talora alla scuderia
di. 100. IV



Illustration de une rivière ...

PLATE LXXX.

MINIATURES FROM A COLLECTION OF POEMS, IN HONOUR OF POPE JULIUS II. AND HIS NEPHEWS:
LATIN MANUSCRIPT OF THE SIXTEENTH CENTURY.

1. Triumphal procession of Pope Julius II., after his conquest of Bologna; he is sitting on a triumphal car, or quadriga, with his troops preceding, and prisoners following him. The personification of the city of Jerusalem addresses the following words to him from heaven:—"HIERUSALEM MISERERE TUÆ." Under the painting we find allusion made to the intention entertained by this warlike pope, of conquering the Holy Land. This subject is traced from the original.

2. Portraits in medallions of Pope Julius II., his brothers, and his nephews, also traced from the original. This manuscript is in the library of the Vatican, No. 1687; on the back of the first page we find the following words:—

"SANCTOS PONTIFICIS LARES ADIBIS
CULTUM CARMINIBUS MEUM VOLUMEN
SACRUM, NOBILE, SPLENDIDUMQUE TOTUM,
MISSO VERTICE JULIO DICATUM;
TUMQUE FLOSCULIS ELEGANS POLITIS
GAUDENTEM EXCIPIES LIBER PATRONUM
TERSE JUNCTUS EPISTOLÆ SEQUENTI,
TRADES OSCULA, BASIUMQUE DULCE;
O QUOT MILLIA TUNC TIBI REMITTET
PRINCEPS JULIUS"

The poem has the following signature, "Jo. Michael Papien."

The arms of the pope occupy the whole of the third page, and on the fourth we find the following dedication:—"INCOMPARABILI PONT. NOSTRO, HUMANI GENERIS DEFENSORI, IMPERII, DITIONISQUE CHRISTIANÆ, FUNDATORI SECURITATIS, ETIAM ÆTERNÆ, DIVO JULIO II., DE RUVERE, FELICI, PONTIFICUM MAXIMO, PIO ET SEMPER BEATISSIMO DIVI SIXTI IV. SEMPER VENERABILIS NEPOTI: UBIQUE SPLENDIDISSIMO. JO. MICHAEL NAGONIUS, JULIANÆ MAJESTATI VELUTI DICATISSIMUS, SALUTEM FLURIMAM DEDIT." On the reverse of the fourth page is the fol-

lowing address to the pope:—"DUM MECUM COGITAREM, BEATISSIME PATER, QUID TIBI, VELUTI ALTERI JULIO, AUGUSTO, PIO FELICI, MAXIMO ET SEMPER INVICTO, MAJUS DARI POSSET QUAM IPSA GLORIA, LAUS ET ÆTERNITAS," &c. There are also several addresses to the nephews of the pope; the following is one of them:—"AD EÛDEM DIVO JULIUM P. M. ET ILLUSTRISSIMUM DUCEM SORE, ALMÆ URBIS PRÆFECT. D. D. FRANCISCUM MARIAM DE RUVERE, NEPOTEM CELIBERRIMUM, CONGRATULATIO, OB EJUS TRIUMPHALEM CORONATIONEM, HABITAM ROME TAMQ. IN TEMPOLO OLIM FORTUNÆ OPTIME. COLLES SACRATOS VIDEAT NEPOTES," &c., &c. A number of smaller poems in this volume relate to the pope and his nephews, and also to the painter of the miniatures; there is no historical notice of the subjects of the latter, but their style and execution show a return to ancient art. Whilst considering the trophies of art, both in the way of poetry and painting, raised to Pope Julius II., we would also notice, what the same arts produced against him, of which Montfaucon gives a full account in his history of the reign of Louis XII. (*Monumens de la Monarchie Française*, vol. iv., pl. xlii., p. 114.) A miniature painting of the same period represents the church mourning over her own fate, and complaining of the warlike character of Julius II.:—

Il fait beau voir un ancien prestre en armes
Crier l'assault, exhorter aux allarmes
Souillé de sang en lieu de sacrifice,
Contre l'estat de son très digne office,
Fermer son Camp en temps rude et divers,
Illec souffrir le plus dur des yvers
Que, pleint à Dieu, qu'eussions ors un tel Pape
Qui fût content de sa Mitre et de sa chappe,
Sans armes prendre, et soi tant déguser
Qu'on ne le peut bonnement déviser.

Julius revenged himself by a medal sufficiently offensive to the King of France. Montfaucon gives it from Le Blanc.

PLATE LXXXI.

CHRONOLOGICAL PICTURES FROM GREEK AND LATIN PALEOGRAPHY. FROM THE EIGHTH TO THE
FOURTEENTH CENTURY.

Among the first plates devoted to the history of miniature paintings, No. xxvi., there is one representing an artist in his atelier, making the drawing of a plant, as an illustration for the work of Dioscorides. This plate will terminate this history in presenting the figures of two calligraphers or writers, whose labours gave occasion for so much of this kind of painting; and when compared with the preceding, will give a complete idea of their mode of proceeding.

1. A Greek calligrapher represented as an evangelist; he is opening a box containing various utensils for his art, and as there is no pen, we conclude that he engraved on tablets with a style; above his head may be observed what Ausonius calls "Bipatens pugillar." (Epigr. cxlvi.)

2. Page of a book, divided into two columns.

3. A form of calendar frequently found at the commencement of Greek manuscripts.

4. Capital letters from a Greek manuscript of the library of the Vatican, No. 354.

5. The writer of a Latin manuscript represented as an evangelist. His apparatus is very simple; he is writing with a pen in a bound book on his knees.

6. Arrangement of the writing in a Latin manuscript; it is divided into two columns, like the Greek manuscript in No. 2.

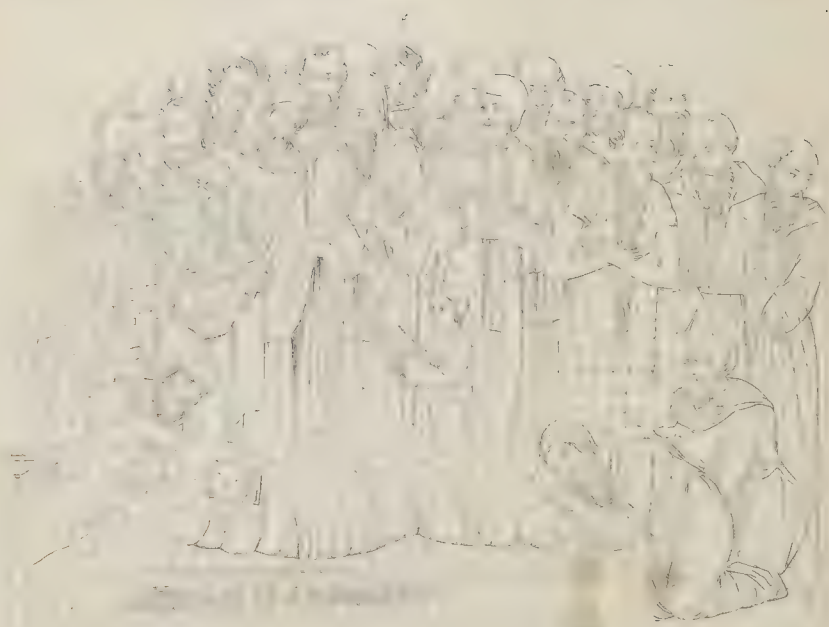
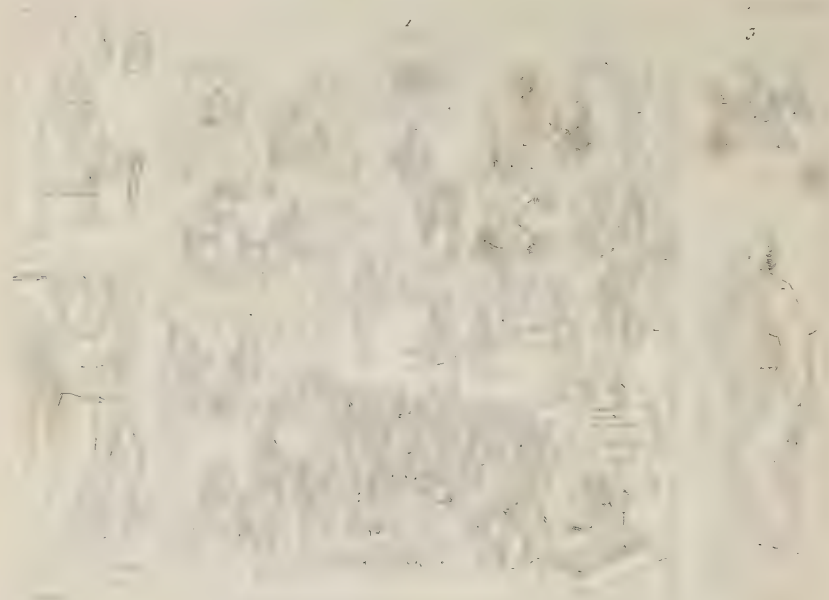
7. Part of the ornament at the sides of the manuscript.

8. Specimen of the cover of a book, richly carved in ivory.

9. Chronological arrangement of Greek paleography, from the eighth to the thirteenth century.

10. Chronological arrangement of Latin paleography, from the eighth to the fourteenth century; in the preceding plates we have given specimens of the character used in each manuscript quoted, here we give specimens of both Greek and Latin paleography from various manuscripts, as Montfaucon says, "uno sub aspectu." Until the thirteenth century the art of writing was

almost entirely confined to ecclesiastics and monks, with whom transcribing the Holy Scriptures was almost a daily occupation. The art being one more of dexterity than talent, did not degenerate so much or so rapidly as painting, nevertheless it did not escape the general decline from the twelfth to the fourteenth century. The Latin alphabet under No. 10 of the fourteenth century is of the kind of letters called *Gothic*, although with as little reason as the style of architecture bearing the same name. In the alphabet of the twelfth century the five letters a, c, e, r, t. are those called Beneventine, of which we have already spoken in pl. lxviii. They are found in the manuscript executed in the dukedom of Benevento and neighbouring principalities, and seem to be a variety of the Lombard letters; they no doubt originate from the small Latin letters, of which the forms were varied in different countries. The figure of the calligrapher in No. 1 is from a Greek manuscript containing the four books of the evangelists. It possesses but little interest for the painter, but a great deal for the calligrapher. In a note on the 234th page the date is given in the tenth century, the Latin translation of which runs thus:—"Scriptus est venerandus iste liber per manum mei Michaelis monachi peccatoris, mense martio i. die, feriâ quintâ horâ sextâ anni 6457 indictionis septimæ." This is the year 949. This beautiful manuscript is written on strong parchment, and contains 237 pages; some of the capital letters are colossal, and frequently in the form of a bird; others are formed of animals, but they are more the work of the writer than the painter. The calligrapher in No. 5, represented as an evangelist, is from a manuscript in the Vatican of the books of the evangelists, No. 50; it is a celebrated work, frequently spoken of by historians, and particularly by Gori in his "Thesaurus veterum diptychorum," vol. iii., part i., p. 25, pl. iv. and v. This beautiful manuscript is attributed to the hand of Ingelbert, a celebrated calligrapher of that period.



Scène des Epaves, d'après une gravure de la bibliothèque A. M. N.

PAINTINGS IN FRESCO, AND IN DISTEMPER ON WOOD AND ON CANVAS.

BYZANTINE SCHOOL. TENTH AND THIRTEENTH CENTURIES.

PLATE LXXXII.

THE INTERMENT OF ST. EPHRAIM; GREEK PAINTING ON WOOD. ELEVENTH OR TWELFTH CENTURY.

This painting, in distemper on wood, is in the Museum Christianum, which forms part of the library of the Vatican; it measures one foot, seven inches, six lines in height, and one foot, four inches, six lines in width.

Byzantine art has varied so little in the course of time from its original form, and is still so closely imitated in the Greek and Russian churches, and, above all, in the East, that an historical account of these paintings becomes unnecessary. Many of them, probably the greater part, belong to a somewhat late period, and were executed in foreign countries, many in Venice. These remarks apply to the plate before us, as also those which follow.

1. The ensemble of this painting in diminished size; in the centre at the lower part we see St. Ephraim in his coffin, surrounded by hermits, from different countries of the West. In the background he is seen at work or performing different acts of penance.

2. Part of the same subject traced from the original; on the inscription we find the name of the painter, *Emmanuel Tronfurnari*.

3. Various figures from the same subject, given from tracings of the original; among them we see an angel carrying the soul of St. Ephraim to heaven in the form of a child.

PLATE LXXXIII.

THE INTERMENT OF THE VIRGIN; Runic painting in distemper on wood. ELEVENTH CENTURY.

1. The Virgin laid in her tomb by the Apostles and holy women; the inscription, in Runic letters, is "The sleep of the Virgin, the Mother of God;" the ornaments on the borders are in silver. This painting is in the Museum Christianum in the Vatican, and given here traced from the original.
2. A painting on wood, diminished size, representing St. Nicholas, bishop of Myra; the border is formed of engraved silver plates, on which small paintings are inserted, two of which are given in their original size under No. 3.
3. The two small pictures mentioned above, full size.

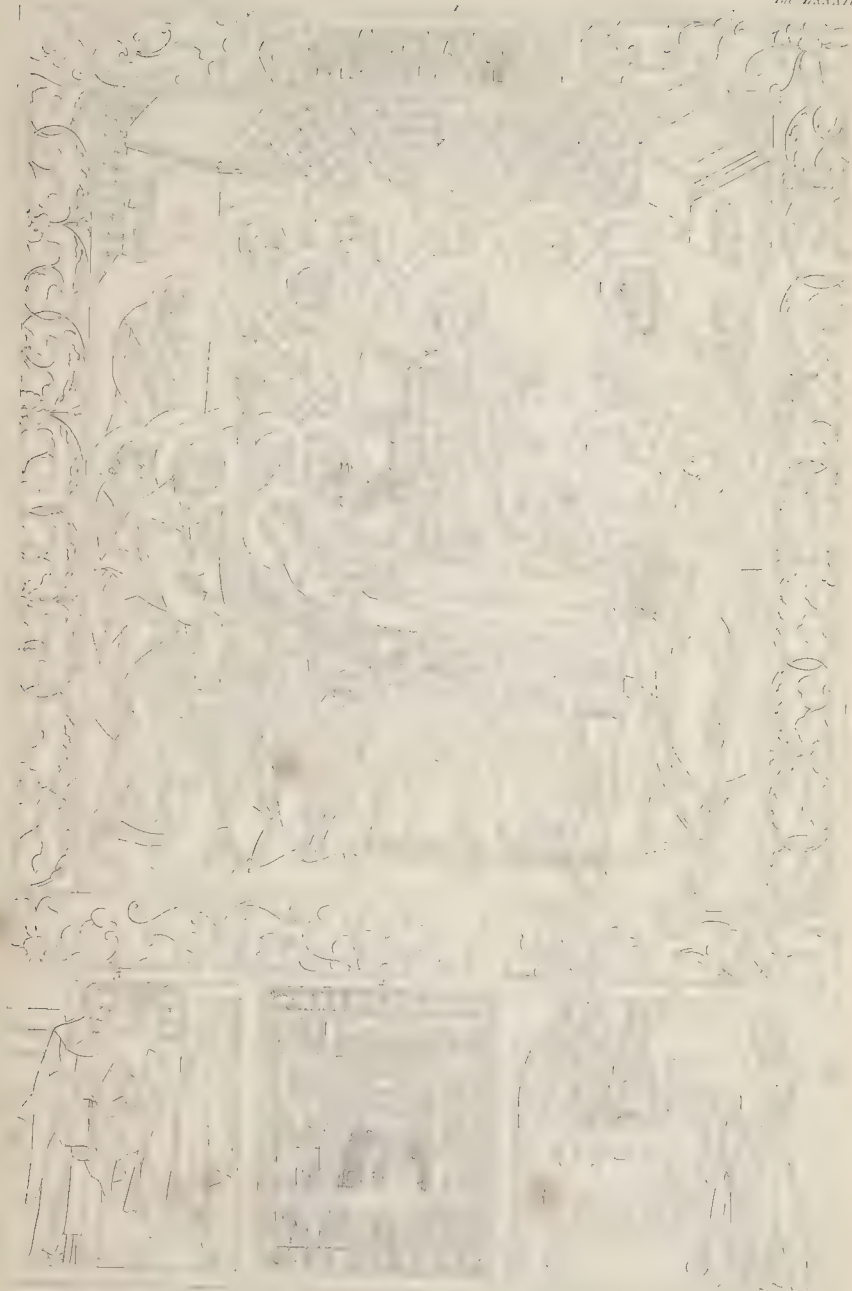
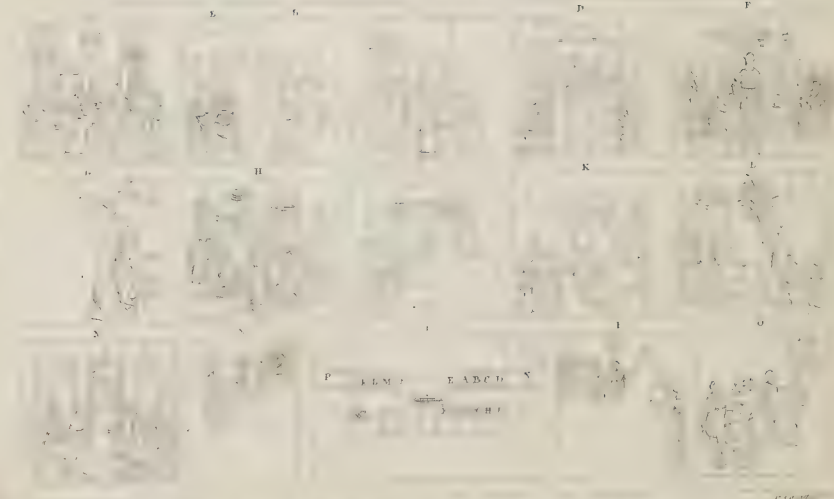


Diagram of the plan of the building, showing the arrangement of the rooms and the entrance.



Adiantum species (or similar text, faint and illegible)

PLATE LXXXIV.

AN ANCIENT FRESKO PAINTING, BY A MASTER OF THE GREEK SCHOOL ESTABLISHED IN ITALY.

1. The preaching and the martyrdom of St. Peter and St. Paul. This fresco painting was still to be seen in Ciampini's time, although partially injured, in the ancient Church of St. Andrea in Barbara, which was built on the ruins of the ancient Basilica Siciniana in the fifth century; it is however now quite destroyed. Ciampini considers this painting to be a work of the fifth or sixth century; but it may be somewhat later. (Ciampini, *Vetera Monumenta*, vol. i., cap. vii., pl. xxv.)

2. The pope putting on the pontifical robes. This fresco painting was formerly over the door of the oratory of St. Thomas, at one end of the ancient portico of the Basilica of St. John Lateran. It was built by Pope Giovanni XII. in the tenth century. This plate is taken from Ciampini's work. (*Ibid.*, vol. iii., p. 14, pl. iv.)

3. The interment of St. Cecilia and her appearing to Pope Paschalis I. These figures are from a fresco painting, given complete under the letter H, which were formerly, with the others on this plate, in the outer portico of the Church of St. Cecilia in Rome. We give the subjects of the following paintings as described by Antonio Bosio in his "*Historia passionis B. Cecilie*," etc.; Roma, 1600:—

A. A feast given upon the occasion of the betrothal of St. Cecilia to Valerian in the palace of her father.

E. St. Cecilia conversing with Valerian.

B. Valerian surrenders himself to Pope Urban, according to the advice of St. Cecilia.

C. Valerian, converted, is baptized.

D. An angel appears to the affianced pair and places crowns on their heads.

F. St. Cecilia addresses the soldiers sent by the prefect Amalchius.

G. Martyrdom of St. Cecilia.

H. Interment of St. Cecilia, and her appearing to Pope Paschalis I. This painting is the only one which time has spared.

I. The Pope St. Urban admonishing the neophytes.

K. The martyrdom of a saint, who is laid on burning coals.

L. Martyrdom of a saint given to wild beasts.

M. St. Cecilia placed in a boiling bath, in her own house.

N. Various figures of saints of both sexes, a fragment of a painting much injured.

O. Appearance of a saint.

P. Another fragment of a painting, so much injured that the subject cannot be discovered.

Q. View of the interior of the portico of St. Cecilia, where the place occupied by these paintings is indicated by the same capital letters.

These paintings being now obliterated, the subjects are given from drawings in the Barberini library, executed under the superintendence of Cardinal Francesco Barberini, celebrated for his taste in art and science.

PLATE LXXXV.

GREEK PAINTING ON WOOD, CARRIED TO ITALY IN THE ELEVENTH OR TWELFTH CENTURY.

1. Christ sitting on a throne between St. Peter and St. Paul; he appears to be giving a blessing with the left hand, but this no doubt is an error of the engraver, who has forgotten to reverse the subject. On one side of the book which Christ holds in his hand, we read the following words, from St. Matt., chap. xxvi.:—"Take and eat, this is my body;" and on the other side, "I am the light of the world; he who follows me will not wander in darkness."
2. Alphabet used in the inscriptions.
3. The hand of Christ, traced from the original.
4. Head of St. Peter, also traced from the original. This painting is square, measuring three feet ten inches; it is in the Church of S. Stefano rotondo at Rome; it is believed that it must have been brought from Greece by the Greek monks, who originally belonged to this church.



Caricci dipinto su tavola protetto in carta 87 - VII -

Caricci dipinto su tavola protetto in carta 87 - VII -

04

NTC

NICC



HAONEIA
TACPA
TACTO
AIAEON
VPTOME

Stemma di S. Paolo a S. Paolo, 1711

PLATE LXXXVI.

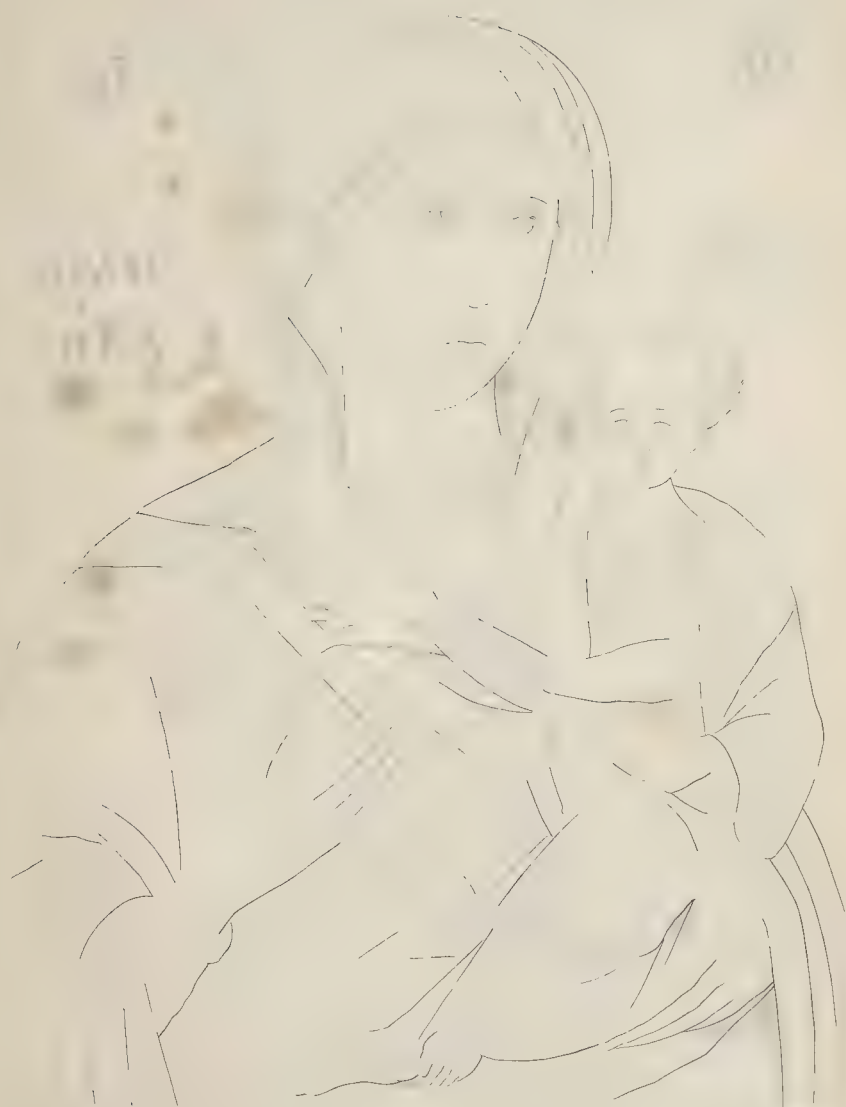
GREEK PAINTING IN DISTEMPER ON WOOD. TWELFTH CENTURY.

The holy abbot St. Anthony; painting in distemper on wood, from the collection of Cardinal Zelada, traced from the original. The inscription on the roll informs us that the saint understood the devices of the devil, and had weapons to combat with him. Paintings on the temptations of this saint are very numerous, especially in the Flemish school.

PLATE LXXXVII.

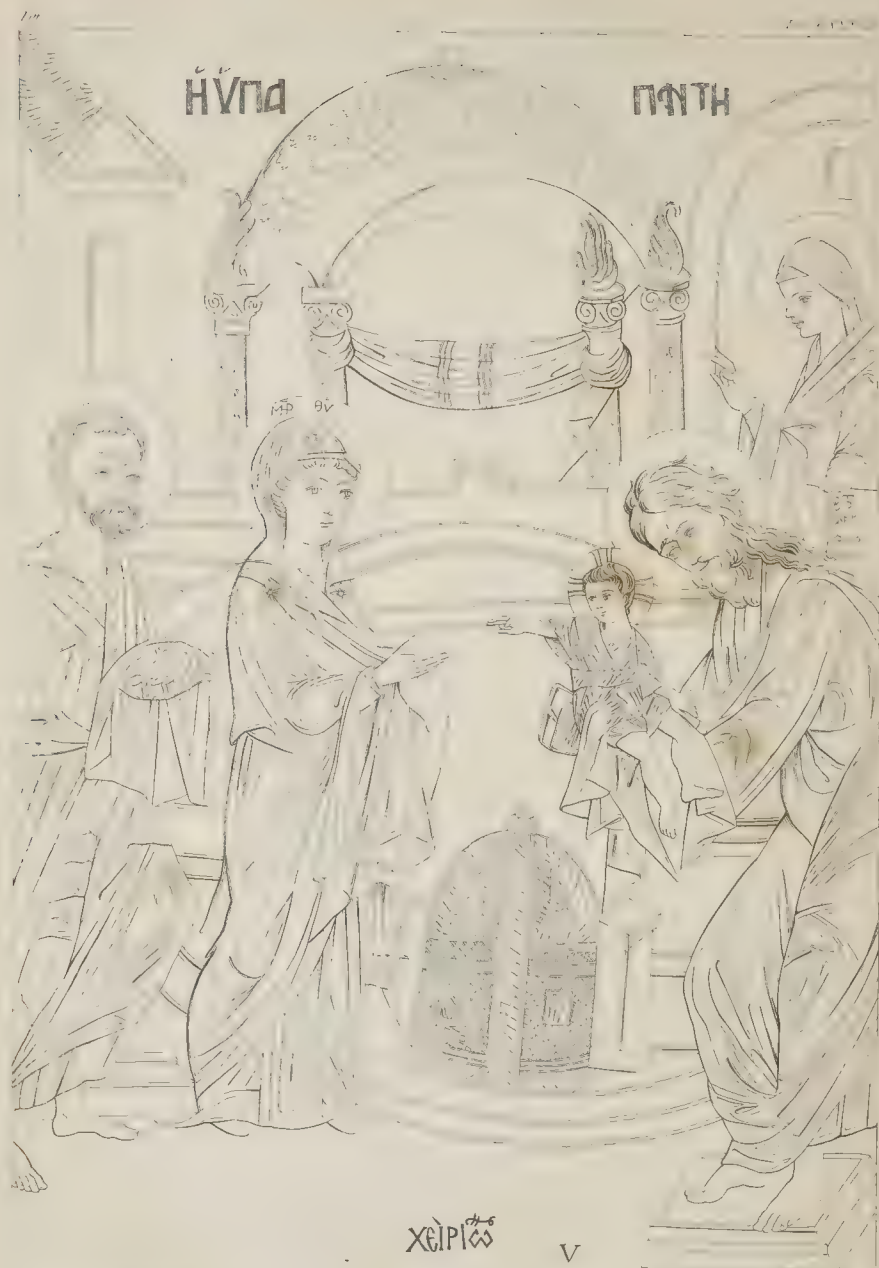
A GREEK MADONNA; PAINTING IN DISTEMPER ON WOOD.

This subject is from a painting in Agincourt's collection, carefully traced from the original. Among the various interpretations attributed to the inscription, which is in gold, the most probable appears to be that she was "the protectress of travellers and armies." (Montfaucon, *Paléographie grecque*, p. 51.)



Madama ... *Stanza in carta a tempera* 1811.

1811.



ΗΥΠΔ

ΠΑΤΗ

ΧΕΙΡΙΣ

V

PLATE LXXXVIII.

THE PRESENTATION; PAINTING IN DISTEMPER ON WOOD.

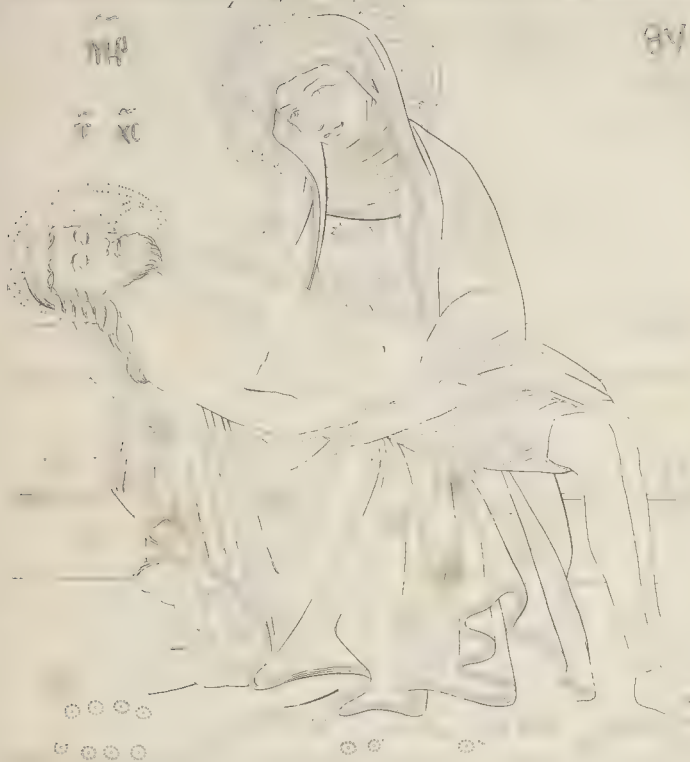
The Virgin presenting the infant Jesus to Simeon the high priest, in the presence of Hannah the prophetess; this painting is in the Museum Christianum in the Vatican. The Greek inscription under the painting informs us that it was by one named John.

PLATE LXXXIX.

GREEK PAINTING IN DISTEMPER ON WOOD. TWELFTH OR THIRTEENTH CENTURY.

FRESCO PAINTING FROM THE CHURCH OF ST. STEPHEN AT BOLOGNA. TWELFTH OR THIRTEENTH CENTURY.

1. Mary supporting the dead Christ on her knees; this painting is on a gold ground, and was probably brought to Italy from Greece. It was in Agincourt's collection.
2. Christ bearing his cross to Golgotha followed by holy women; a fresco painting in the Church of S. Stefano at Bologna.
3. Various heads from the same subjects in larger size.

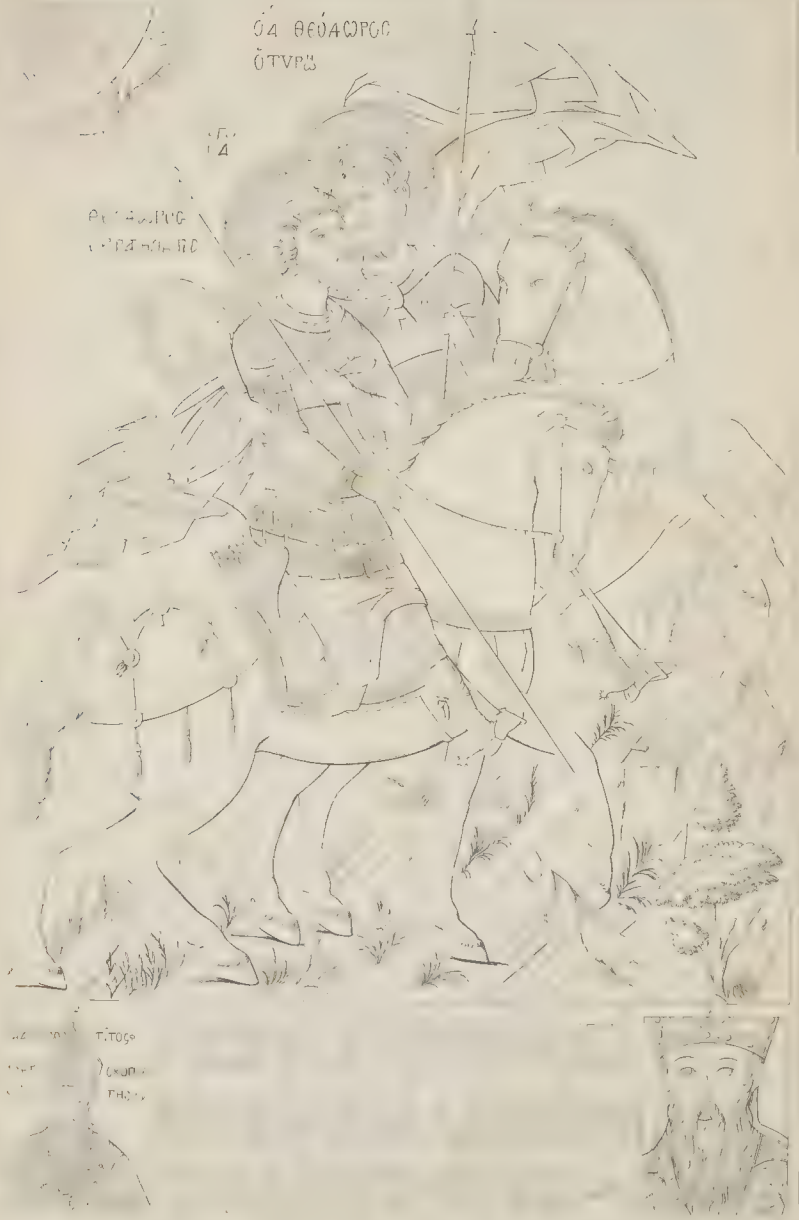


1. *Scena pittorica e giunta a tempera sopra tavola del XII al XIII secolo*
2. *Opere a penna della scuola di ... in ... del XII - XIII secolo*

ΟΑ ΘΕΟΑΧΡΟΣ
ΟΤΥΡΩ

14

ΑΙΤΑΙΟΙ
ΑΙΤΑΙΟΙ



ΑΙΤΑΙΟΙ
ΑΙΤΑΙΟΙ
ΑΙΤΑΙΟΙ



The vase is a copy of the original, which is in the collection of the British Museum.

PLATE XC.

GREEK PAINTINGS IN DISTEMPER ON WOOD. THIRTEENTH CENTURY.

1. St. Theodorus and another saint of the same name, both on horseback; this painting is in the *Museum Christianum* in the Vatican, from an original tracing. The inscription at the side gives the title of general to one of these saints, and that of his disciple to the other. The first is among the martyrs of the 8th February, in the Greek menologue in the library of the Vatican, No. 1613, from which we have given some of the subjects in plates xxxi., xxxii., and xxxiii. A note in the manuscript informs us that this saint was a general, and commanded at Heraclea in Pontus under the Emperor Licinius, who held him in great esteem and paid him a visit in person to endeavour to turn him from Chris-

tianity. It therefore appears very probable that this painting represents Theodorus going out to meet the emperor accompanied by one of his captains of the same name, who was also a Christian and martyr.

2. St. Titus, archbishop of Crete; the life of this saint is given in the Greek menologue. The painting only measures four inches, three lines.

3. Inscription at the back of the preceding picture, which informs us that George Clotzata took pleasure in painting it, praying to be remembered.

4. Head of St. Titus in the original size.

PLATE XCI.

GREEK TRIPTYCHON, WITH PAINTINGS IN DISTEMPER ON WOOD, APPARENTLY OF THE THIRTEENTH CENTURY.

1. Front view of the triptychon, with the two doors or wings shut.

2. Back of the same.

3. Interior of the triptychon, with the wings thrown back.

4. Outer side of the same.

5. Left wing of the triptychon, marked D; the Greek inscription informs us that this painting is a view of Mount Sinai, with its monastery. A caravan is seen in the foreground.

6. Part of the caravan, traced from the original.

7. Right wing of the triptychon, marked F. The title of this painting shows that it represents the first general council at Nice, in 325, where Arius was condemned in the presence of the Emperor Constantine. This subject is given from a tracing of the original.

8. A painting on the back of the triptychon, marked E, representing one of the mystic ladders, of which several examples were given in pl. lii. On this ladder we see the chosen

mounting to Heaven, and received by Jesus Christ; whilst the damned are torn from it, and cast into hell by devils.

9. One of the groups, traced from the original.

10. Painting on the left wing of the triptychon, letter A, representing the Virgin and Child sitting in a tree, among the branches of which are the figures of twelve prophets.

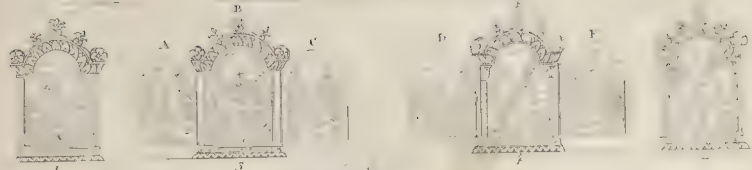
11. The Virgin and Child, traced from the original.

12. Painting on the centre of the triptychon, marked B; Christ is represented sitting on a throne, with the Virgin, St. John, and a number of saints singing his praises. The inscription is as follows:—

Totus salvator es, tota dulcedo, totum desiderium atque appetitus vere insatiabilis, tota pulchritudo insuperabilis, ergo nos ad te translatores, tuâ celsitudine purgatos, fac ut velis et divinâ tuâ pulchritudine dignos.

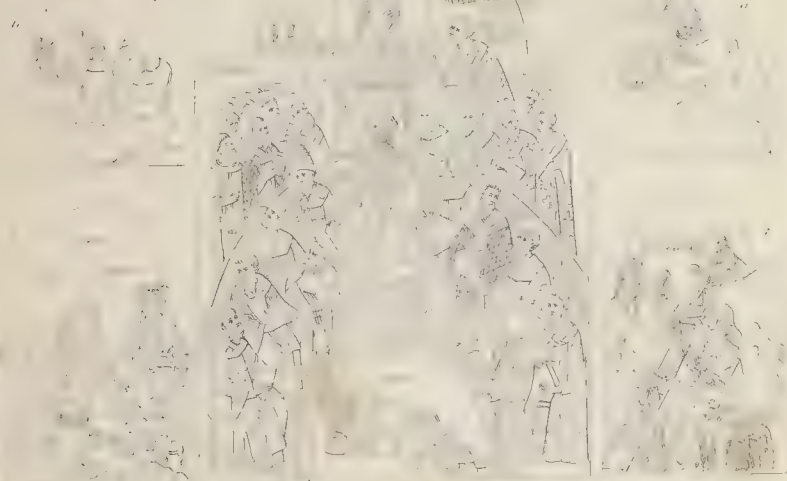
13. Painting on the right wing, marked C. Christ is giving his blessing from a tree, on the boughs of which are half figures of the twelve apostles.

14. The figure of Christ, traced from the original.



YENT
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Indice delle in tavola create di pitture a tempera XII sec.



PLATE XCII.

PAINTING IN DISTEMPER ON WOOD, EXECUTED IN ITALY, IN THE GREEK STYLE.
TWELFTH OR THIRTEENTH CENTURY

Christ appearing to Mary Magdalene as a gardener; this painting is in the Museum Christianum at the Vatican, and measures eleven inches five lines in height, and eight inches in width. At the back is the following inscription:—

"Donatus Bizamanus, pinxit in Rotranto."

PLATE XCIII.

MEETING OF MARY AND ELIZABETH, A PAINTING EXECUTED IN ITALY IN THE GREEK SYLL.
FIFTEENTH CENTURY

This painting is given in the original size, the name of the painter is Angelus Bizamanus of Otranto, of the same family as Donatus Bizamanus, who executed the work given on the preceding plate. Mary Magdalene is painted at the back, praying, at the entrance of a grotto, and covered with her hair from head to feet. The painting is in distemper on wood, the borders of the garments are of gold, as also the nets on the heads of the women. From the round arches of the buildings, and the fortifications of the town in the distance, we should place this painting at the end of the fifteenth century.

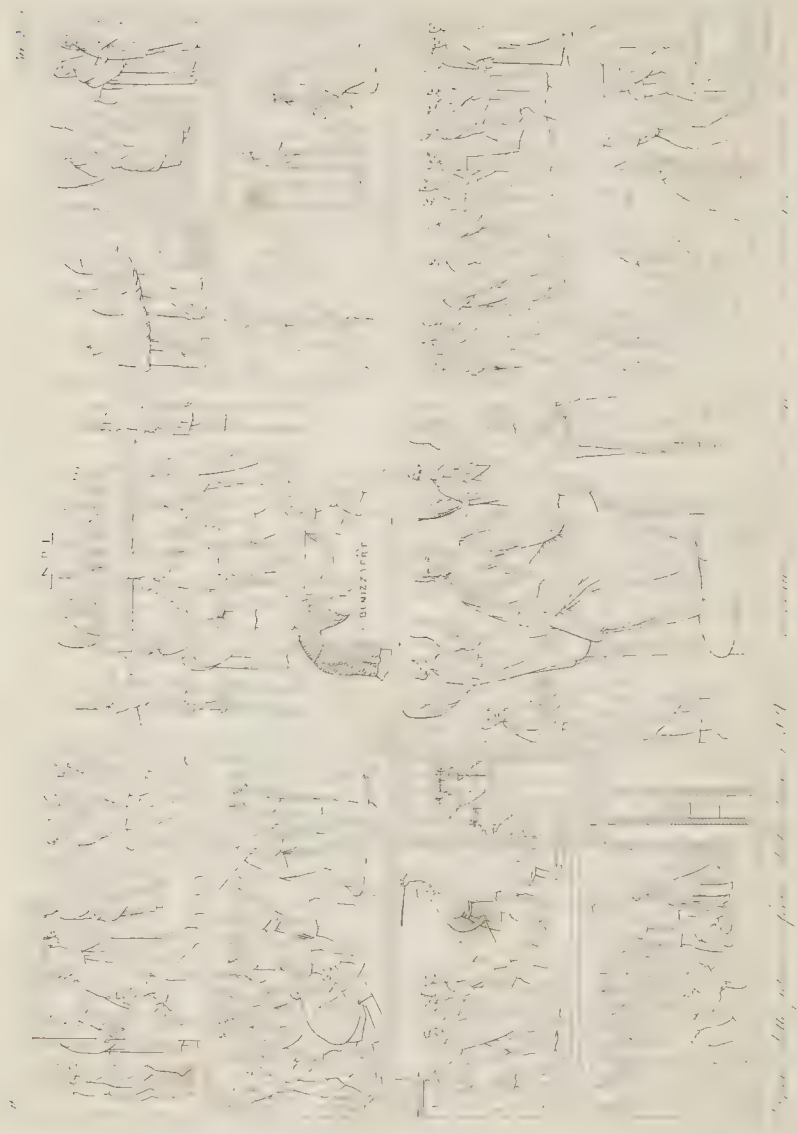


PLATE XCIV.

FRESCO PAINTINGS FROM THE CHURCH OF S. URBANO ALLA CAFFARELLA NEAR ROME; PROBABLY THE WORK
OF A GREEK SCHOOL ESTABLISHED IN ITALY. ELEVENTH CENTURY.

The paintings given on this and the following plate are from the interior of an ancient building on Mount Caffarella, near the fountain of the nymph Egeria. The plan and details of this building are given in pl. xx. of the Architectural part of this work. By some it is considered to have been a temple dedicated to Honour and Virtue. It was used as a church by the early Christians, and called St. Urban. At the lower part of the painting of the crucifixion are the following words:—

BONIZZO FRT. A. XPI. MXI.

The name of Bonizzo is frequently met with in the records of the tenth, eleventh, and twelfth centuries.

Under the paintings given on this and the following plate, there are the remains of some still more ancient, and if this building was really the temple dedicated to Honour and Virtue mentioned by Pliny, we may conclude that the paintings were those attributed by him to Cornelius Pinus and Accius Priscus.

At the restoration of this church in 1634 by Pope Urban VIII., the subjects given were painted over, but without changing the forms or letters. There are some ancient drawings of these fresco paintings in the Barberini library, but their want of accuracy prevents their being made use of; fresh drawings were therefore made on the spot in 1783. There appear to have been originally explanations of the subjects under the paintings, but with the exception of two or three they are now illegible.

The style of the painting closely approximates to that of the ancient Greek school. The body of our Saviour is fastened to the cross with four nails, and covered according to Greek custom; the arms are also supported by two angels; and in the two following subjects, the holy women at the grave of Christ are in Grecian costume, and our Saviour is giving his blessing according to the manner of the Greeks.

PLATE XCV.

CONTINUATION OF THE FRESCO PAINTINGS IN THE CHURCH OF ST. URBAN ALLA CAFFARELLA NEAR ROME :
WORKS OF THE GREEK SCHOOL ESTABLISHED IN ROME. ELEVENTH CENTURY

This plate gives the continuation of the fresco paintings of the Church of St. Urban, given in the preceding plate.

We have nothing to add to the observations already made, except that the imitation of the works of the ancient Greek school is very apparent in the compositions representing the journey and arrival of the magi; in the different figures of the angels; in their presence at the stable, the birth-place of our Lord; and in an infinity of details which are often met with on the early Greek manuscripts, or on the sculptures of the diptychons. See pl. xii. of the section Sculpture of this work, No. 14, where the "nativity" is treated in a similar manner to that engraved on this plate.

PLATE XCVI.

FRESCO PAINTINGS OF THE BASILICA OF ST. PAUL OUTSIDE THE WALLS OF ROME; WORKS OF THE
GREEK SCHOOL EXECUTED IN ROME. ELEVENTH AND TWELFTH CENTURIES.

The subjects on this plate are selected from the paintings on the interior walls of the Basilica of St. Paul. There is a monogram, apparently that of Pope Sergius, nearly obliterated; while an inscription near the figure of a pope in the "crucifixion" implies it to be that of Boniface VIII., who reigned from 1294 to 1303. There is a great similarity to the ancient Greek school in the arrangement and details of the painting; but in the movement of the figures, the arrangement of the drapery, &c., &c., we find the deterioration which the Greek style naturally underwent by passing through the hands of Greek masters who had long resided in Italy.

PLATE XCVII.

VARIOUS PAINTINGS OF THE PURE ITALIAN SCHOOL.

1. Entrance of the Abbey of St. Vincent and St. Anastasius at the Three Fountains near Rome, on the walls of which are the paintings Nos. 2 and 3.

2. Paintings of the ninth and tenth centuries, formerly on the arch over the entrance to the Abbey of the Three Fountains; they are given here from drawings in a manuscript in the Barberini library, No. 1050. The subjects relate to the history of Charlemagne and Leo III.

3. Paintings, with inscriptions, on the same porch; the latter were still legible in 1780, and related to the various possessions of the abbey given by Charlemagne.

4. Monks celebrating the mass in the abbey.

5. Ceremonies of interment in the same.

6. Monks variously employed.

7. Monks in various attitudes. The four latter subjects are now entirely obliterated.

8. Portrait of Pope Honorius III., who reigned in the early part of the thirteenth century. This painting is within the entrance of the abbey.

9. Peter on his throne, blessing with one hand and holding the keys of paradise in the other. This figure is painted in distemper on wood, nearly the size of life, in the Church of S. Pietro in Banchi. (*Lettere Sanesi*, vol. i., p. 210.)

10. "Ecce homo." This painting on wood belongs to a remarkable collection in the Malvezzi Palace in Bologna.

11. Parts of ancient paintings in Verona.

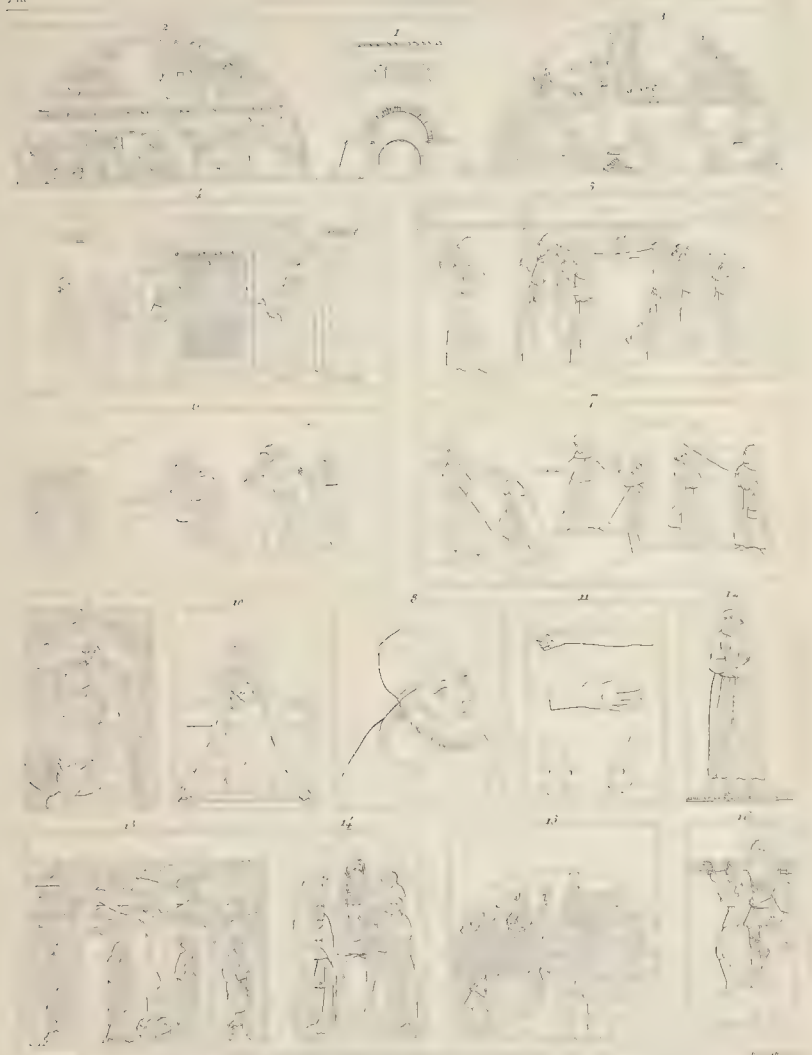
12. Standing figure of S. Francisco di Assisi, engraved from a painting in the Chapel of Pius V. in the Vatican. According to Tiraboschi, the original was in the Castello Guiglia, held by the Marquises of Montecuccoli, with the following inscription:—"Bonaventura Berlingeri me pinxit, de Luca, Anno 1235." (*Storia della Lett. Ital.*, vol. iv., lib. iii., cap. 6.)

13. Christ on the cross, with angels, the Virgin, St. John, St. Peter, and St. Paul. This fresco painting was in an ancient church at Treviso, which now forms the chapter-room of the Dominican Monastery. (Federici, *Memorie Trevigiane*; Venezia, 1803.)

14. The Virgin and Child with angels and saints; a painting on wood, attributed to the thirteenth century. (Etruria Pittrice; Firenze, 1791, vol. i., pl. iv.)

15. Translation of the bodies of the holy martyrs, Pope Pontianus and the Bishop Eleutherus. This fresco painting is in the vaults of the cathedral at Velletri, and dated 1254.

16. The crucifixion; a fresco painting in the cathedral at Naples. Dominici ascribes this painting to Thomas de' Stefani, who was born in the early part of the thirteenth century.



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PLATE XCVIII.

FRESCO PAINTINGS OF THE PORTICO OF THE CHURCH OF THE THREE FOUNTAINS. PURE ITALIAN SCHOOL.
THIRTEENTH CENTURY.

The subjects on this plate are from the interior of the portico of the Church of St. Vincent and St. Anastasius of the Three Fountains; they are given from drawings executed for Cardinal Francesco Barberini, which are still in the library belonging to his house, No. 1050. The letters mark the places which the different fresco paintings occupied. The paintings of A and B are not given.

C C. Parts of figures of saints.

D D. Towns and fortifications.

E. Charlemagne and Pope Leo III. with three cardinals.

I. The abbot and his monks receiving the head of St. Anastasius.

K. St. Vincent, exposed naked to wild beasts, is untouched and protected by them.

L. St. Vincent thrown into the sea with a stone about his neck.

Q. St. Anastasius tied to the tails of wild horses.

R. St. Anastasius hung up and pierced with arrows.

S. He is interred, and his soul borne to Heaven by an angel.

T. Figures of St. James and St. Leonard, with various buildings which probably belonged to the abbey.

PLATE XCIX.

FRESCO PAINTINGS AT S. LORENZO OUTSIDE THE WALLS OF ROME. GRECO-ITALIAN SCHOOL.
THIRTEENTH CENTURY

The paintings on this plate relate chiefly to the lives and martyrdoms of St. Stephen and St. Laurence; the subjects on the three first lines relate to St. Stephen. He is seen preaching to the inhabitants of Jerusalem, he is then stoned to death and buried, his bones are afterwards found and removed, and miracles are performed by his intercession. The three next lines relate to the history of St. Laurence; he restores the sight of Lucillus, and baptizes in front of the Temple of Mars. In the sixth line, Pope Honorius III. administers the sacrament and gives his blessing to Pierre de Courtenay, count of Auxerre, after having crowned him Emperor of Constantinople in 1217. The ceremony of the coronation is represented in the seventh

line. (Mabillon, *Iter Italicum*, vol. i., p. 81.) The pictures on the eighth line relate to the death of some person whose deeds are weighed in the balance by St. Michael and the devil, each striving for his soul; this idea seems to have originated at a very early period. The three lower lines relate to the history of St. Laurence. On the ninth, he washes the feet of deacons, heals St. Cyriac, gives alms, and teaches St. Romanus. On the tenth, St. Laurence is scourged by order of the Emperor Valerian; St. Romanus baptized and beheaded. The eleventh line contains the martyrdom of St. Laurence and his interment by Justinus. To give an idea of the character of the drawing, we give some of the figures in larger size under No. 12.

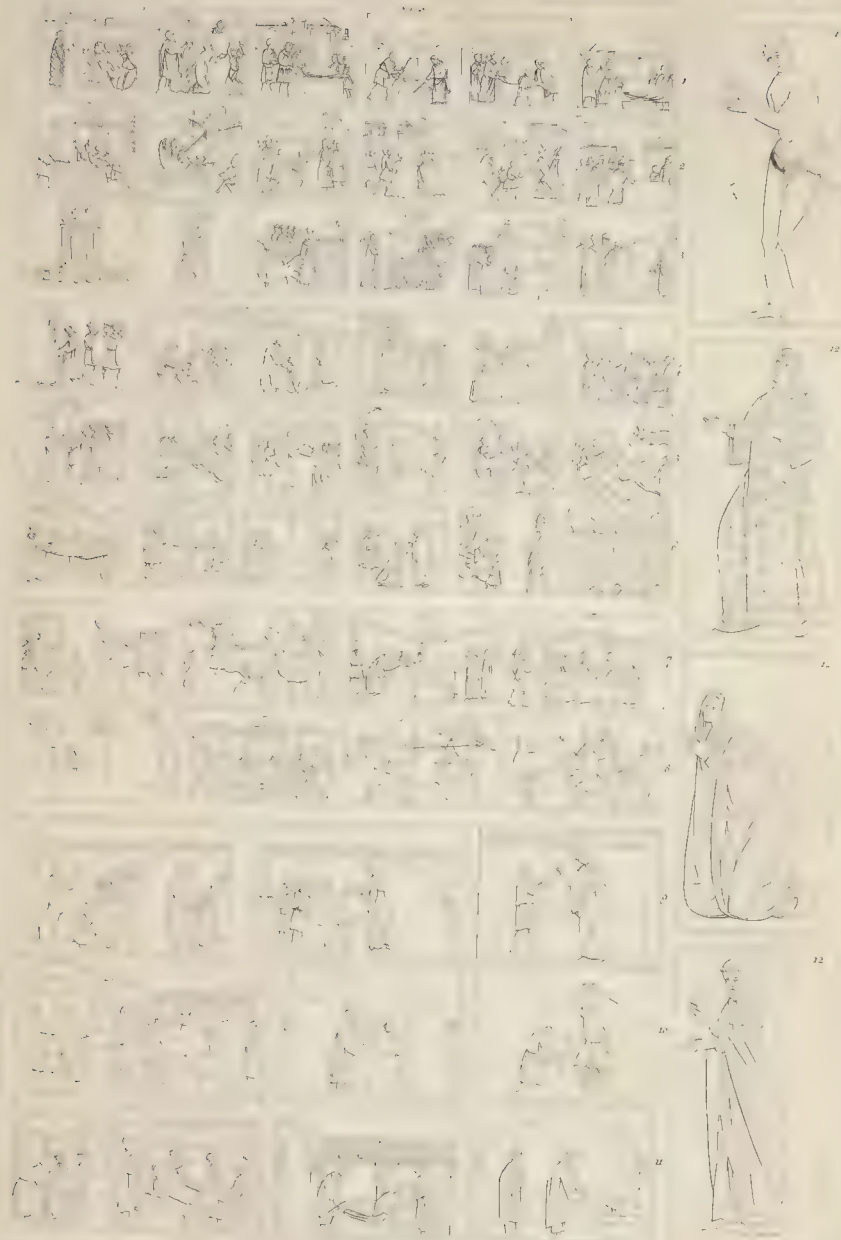
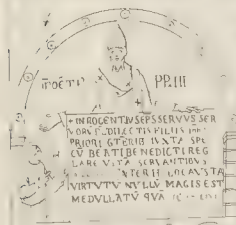
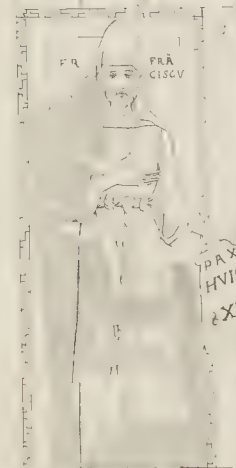


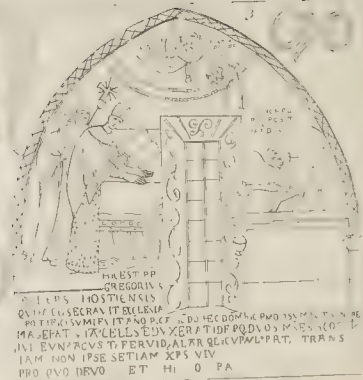
Figure a pizzo in l'ordine fuori dell'anni di Roma. Scultura di talia. Miti. 1811.



FRANCISCO



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FRANCISCO



PLATE C.

FRESCO PAINTINGS AT SUBIACO. GRECO-ITALIAN SCHOOL. TWELFTH AND THIRTEENTH CENTURIES

1. The Virgin and Child with two angels; this fresco painting is in the Abbey of Subiaco, forty-five miles from Rome. It bears no date, but has the name of the painter thus:—
"MAGISTER CONXOLUS PINXIT HOC OPUS."

2. The name of Conxolus traced from the original.

3. Fresco painting from the small Chapel of St. Gregorius at the same place. (See pl. xxxv. of the part on Architecture.) The inscription relates to the consecration of the church by Pope Gregory IX., who reigned from 1227 to 1241. This work is executed in the Greek style.

4. Pope Innocent III. (1198-1216) giving a bull in favour of the Monastery of Subiaco; from the same place.

5. Portrait of St. Francis painted on the wall of the

Chapel of St. Gregorius; the name of Francis is traced from the original as a specimen of the letters.

6. Head of St. Francis traced from the original; his features agree exactly with the description given in the "*Liber conformitatum*, etc." "*Facies hilaris, vultus benignus, facie utrumque oblonga et protensa, frons plana et parva, nasus æqualis, subtilis et rectus.*" This head gives an answer to the celebrated question about the form of the capuchin, and the whole figure under the preceding number to that of the cut of the sleeve.

7. A modern painting representing a small garden full of thorns, on which St. Benedict does penance; St. Francis changes the thorns to rose-trees on the occasion of his visit to Subiaco. (See pl. xxxv. on Architecture.)

PLATE CI.

FRESCO PAINTINGS IN THE CHAPEL OF ST. SILVESTER, NEAR THE CHURCH DEI QUATTRO SANTI CORONATI
IN ROME. GRECO-ITALIAN SCHOOL. THIRTEENTH CENTURY.

Matthias Tuhmann gives the following account of the subjects on this plate (in his "*Historia sacra de baptismo Constantini*," etc.), which, with the exception of the first, all relate to the histories of Pope Silvester and the Emperor Constantine.

1. Christ addressing his apostles. This painting occupies the end of the chapel; the following subjects are on the side walls.

2. Constantine addressing a number of women, and contradicting the report which had been circulated that he desired to have a bath of the blood of their children to cure him of his leprosy.

3. St. Peter and St. Paul appear in a dream to the Emperor Constantine.

4. Ambassadors are sent by Constantine to Pope Silvester, who had retired to Mount Soracte (now S. Oreste) near Rome, to entreat him to return to the city.

5. The ambassadors climb Mount Soracte, and beg St. Silvester to comply with the request of the emperor.

6. The pope shows Constantine pictures of St. Peter and St. Paul, whom he immediately recognises as the persons who appeared in his dream.

7. The emperor receives baptism from the hands of St. Silvester.

8. Constantine presents a mitre to the pope.

9. He holds the bridle of the horse on which St. Silvester rides.

10. The Empress Helena finding the true cross, and the miraculous cures effected by this holy relic.

11, 12. Fragments of two paintings, which appear to relate to the miracles of St. Silvester.

13. Heads of the two apostles sitting next to Christ in No. 1; they are given in the original size as a specimen of the character of the drawing in these paintings.

14. Christ on the cross between the two malefactors. This painting bears the date 1248, and was found in the same chapel.

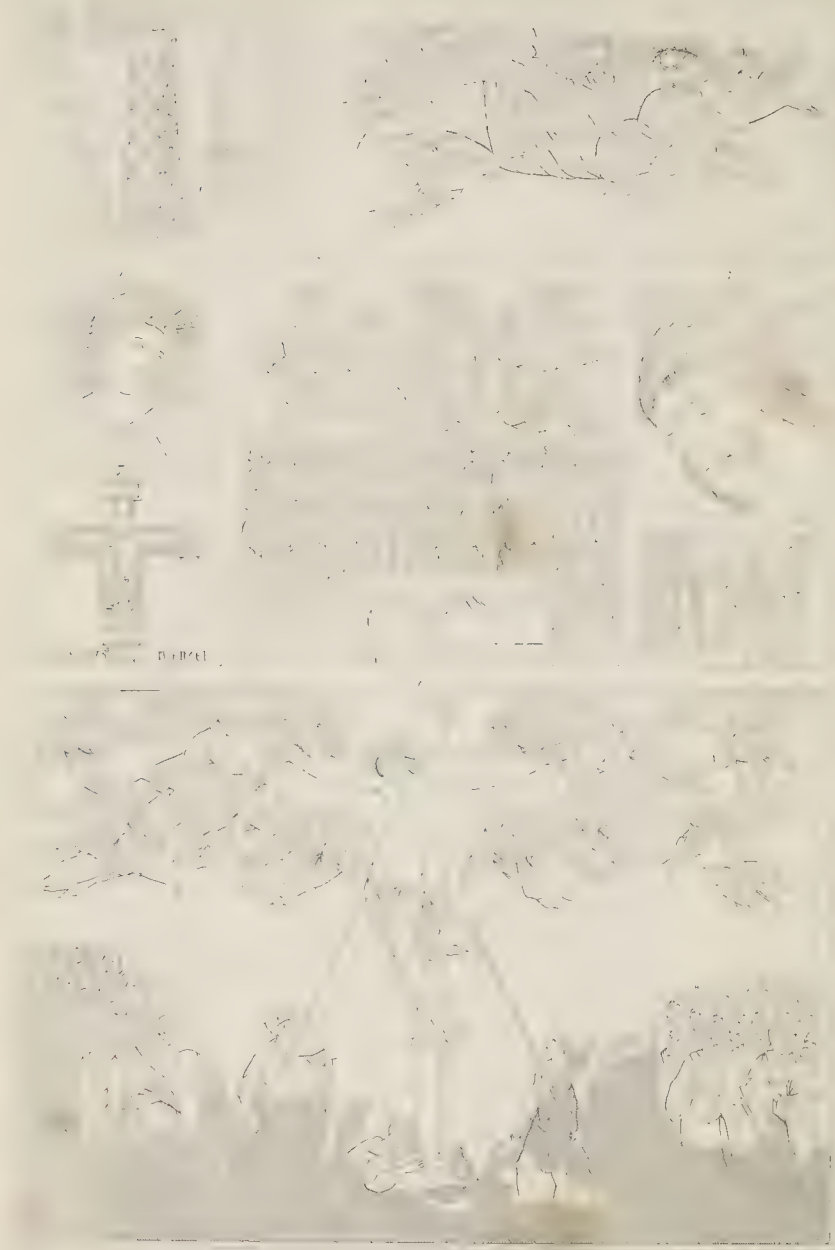
15. Ground plan of the Chapel of St. Silvester.

16. Six half-figures of prophets, which originally formed part of the decoration of this chapel.

17. Fragments from the walls of this chapel, on which traces are found of paintings of an earlier date. The subjects on this plate, as far as No. 12, are taken from the work of Tuhmann.



Relievo in pietra della cattedrale di Aegina, che rappresenta la guerra di Troia, e la guerra di Aegina, e la guerra di Salamina. (Vedi Tav. 16.)



Disegno di un forte, o di una città, o di un altro edificio, del secolo XVIII.

PLATE CII.

FRESCO PAINTINGS EXECUTED AT ASSISI BY GIUNTA OF PISA; IMITATION OF THE GREEK STYLE.
THIRTEENTH CENTURY.

1. The fall of Simon the magician. Simon was considered a god, and the Romans erected a statue to him. This subject is in the choir of the Church of S. Francesco, of which a plan can be seen in pl. xxxvii. of the Architectural part.

2. Simon carried away by devils; principal group of the preceding subject.

3. The ascension of the Virgin.

4. The crucifixion, a large composition by the same artist.

5. The head of Christ, from the preceding subjects.

6. Head of the angel on the left of the cross.

7. Crucifix painted on wood in the sacristy of the Church of S^{ta}. Maria de' Angioli at Assisi. There is a name at the foot of the cross in gold letters on a red ground, which appears to be Giunta of Pisa. This work was engraved with great care in the "Prodomo delle Antiche Arti, Pisane, ed elogio di Giunta;" Pisa, 1790.

8. Part of another painting in the same church.

PLATE CIII.

MINIATURE PAINTINGS FROM A LATIN MANUSCRIPT, EXECUTED BY AN ITALIAN PAINTER, IN THE GREEK STYLE. TWELFTH OR THIRTEENTH CENTURY.

1. This painting, which represents Christ preaching to his Apostles, is from the celebrated Greek menologue already quoted in pl. xxxi., xxxii., xxxiii. This subject is given on this plate traced from the original, that it may be compared with the following.

2. The same subject traced from a Latin manuscript; the composition is very inferior, but the imitation of the Greek school is easily traced. The manuscript from which this painting is taken is in the library of the Vatican, No. 39; it is a copy of the New Testament, written on fine parchment, and bound in wood, covered with red leather. A specimen of the character used in the manuscript is given under the paintings when compared with that used in the manuscript of the Countess Matilda, given in pl. lxvi., or with that of Peter Comestor, No. 927, in the library of the Vatican, pl. lxvii., we should conclude that these letters were of the twelfth or early in the thirteenth century.

The capital letters at the commencement of the paragraphs are of the Gothic form, similar to those used in the manuscript

of Seneca, given in pl. lxxii. Some occupy a whole side, and are highly ornamented; others are formed of figures, like the F and P under No. 4. The following is a list of the other subjects on this plate: -

On the third line we see Herodias after the beheading of John the Baptist; the entrance of Christ into Jerusalem; Christ preaching, and Christ baptized.

On the fourth line, the money-changers driven from the temple; Christ disputing with the doctors; and the manger in which he was laid.

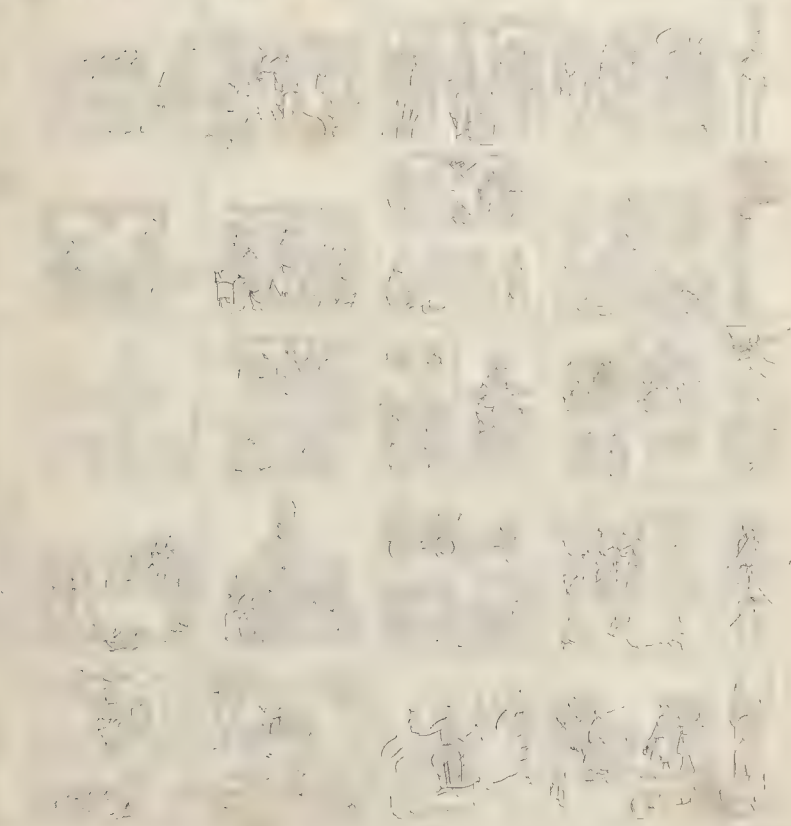
On the fifth line, Christ with Martha and Mary; the feast of the rich man—underneath the table his soul is represented carried away by the devil, whilst that of Lazarus is received by an angel; the holy women at the tomb of Christ, &c. &c.

On the sixth line is the raising of Lazarus; the last supper; the conversion of St. Paul; that of the chamberlain of Queen Candace; and the imprisonment of St. Peter and St. Paul.

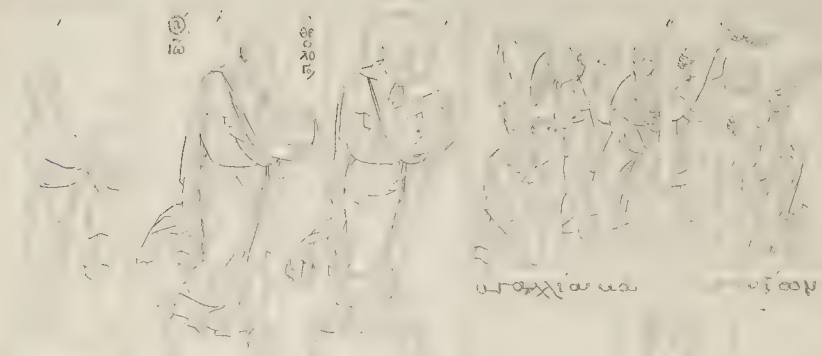
The greater part of the other paintings represent symbolical subjects, chiefly selected from the "Revelations."



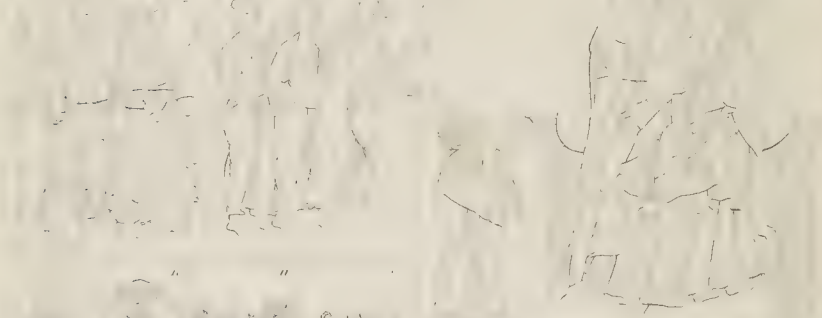
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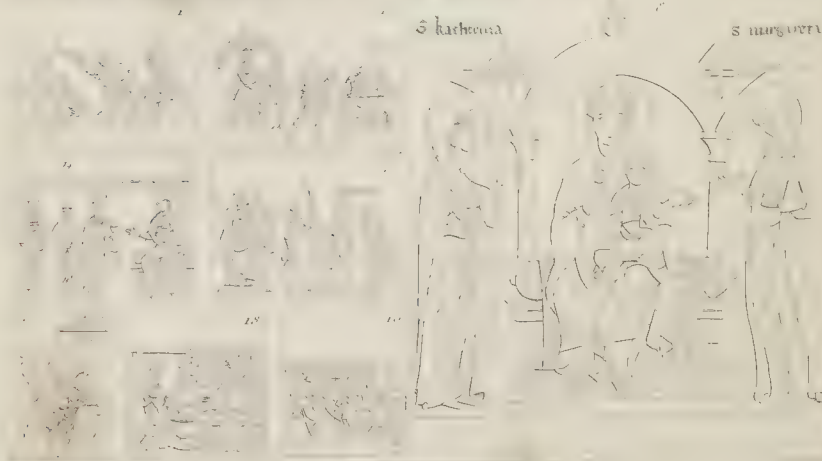
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PLATE CIV.

PROOFS OF THE IMITATION OF THE GREEK SCHOOL BY ITALIAN ARTISTS

The object of this plate is to prove that the Italian school was founded on the Greek, by giving a specimen of the same subject painted in the two countries.

1. The Prophet Nahum; from a Greek menologue in the library of the Vatican, No. 1613; ninth or tenth century.

2. Sacred characters, by an Italian painter of the Greek school, in a Latin manuscript of the twelfth century, in the library of the Vatican, No. 39.

3. Sacred characters; from a Latin manuscript of the twelfth century in the Barberini library. These figures have very little of the Greek style about them.

4. St. John the Evangelist, traced from a Greek manuscript of the twelfth century, No. 756 in the library of the Vatican.

5. Evangelists, executed by an Italian painter of the Greek school. These figures are so very similar to the preceding that they appear to be copies; they are taken from a Latin manuscript in the library of the Vatican, No. 5974, bearing the arms of Urban VIII.

6. The Virgin and Child, with angels; this composition is in a Greek manuscript of the eleventh century in the library of the Vatican, No. 1162. Other paintings from the same manuscript have already been given in pl. I.

7. The Virgin and Child, with the abbot and Cardinal Oderisius at her feet. This work is an imitation of the preceding; it is traced from a Latin manuscript of the thirteenth century, No. 585 in the library of the Vatican, and contains four distinct kinds of letters.

8. The Virgin on her throne, with the infant Jesus holding the ring which is to be given to St. Catherine, who stands on her right; St. Margaret stands on her left.

This subject is an evident imitation of the Greek original in No. 6, still weaker in execution than No. 7; it is traced from a Latin manuscript of the thirteenth century in the library of the Vatican, No. 4763. This manuscript contains one miniature painting, with a calendar for ten months only.

9. Christ sitting with a cross in his hand; this painting is taken from a manuscript in the library of the Vatican, No. 39.

10. Christ sitting with an open book in his hand; this painting is taken from a manuscript in the Barberini library, already quoted in No. 3; it is in imitation of the Greek school.

11. Jesus shows the Pharisees the judgment on adulterers; from the manuscript quoted in No. 2.

12. A similar composition, in which a bishop is blessing and handing a bull to some person, from the Latin manuscript quoted in No. 3; the arrangement of the figures is inferior to the preceding.

13. The adoration of the magi, from the Greek menologue quoted in No. 1.

14. The same subject, from the Latin manuscript of the twelfth century quoted in No. 2.

15. The adoration of the magi; this composition, which is inferior to Nos. 13 and 14, forms a part of the fresco painting in an old monastery, the ruins of which are near the Church of S^a Agnese outside the walls of Rome. This painting, with others from the same spot, has already been given in pl. cxxxv.

16. The murder of the innocents, from the Greek menologue quoted in No. 1.

17. The same subject, from the Latin manuscript No. 39 in the library of the Vatican; this composition is inferior to the preceding.

18. Jesus washing the feet of the apostles, from the same manuscript.

19. The same subject painted in fresco in the small Church of St. Urban alla Caffarella near Rome, in the fifteenth century, executed by a Greek painter, or an Italian pupil.

These two last works, by imitators or pupils of the Greek school in Italy of the eleventh and twelfth centuries, unite all the faults which characterize the last steps of the decline of art.

PLATE CV.

FURTHER PROOF OF THE IMITATION OF THE GREEK SCHOOL IN VARIOUS KINDS OF PAINTING.
DURING THE WHOLE PERIOD OF THE DECLINE.

1. St. Luke, from a Greek manuscript in the library of the Vatican. (See No. 4.)

2. The head of St. Peter, traced from the same manuscript.

3. St. Paul, from the same.

4. Head of St. John, traced from the same manuscript.

The Greek manuscript from which these four subjects are taken is in the library of the Vatican, No. 1208. It is in quarto, and contains the Acts of the Apostles, &c. This valuable manuscript belonged to Charlotte, queen of Cyprus, who bequeathed it to the library of the Vatican. It bears the arms of this princess, with those of Pope Innocent VIII., during whose reign she died at Rome.

5. The Virgin and Child, with four saints. This painting is executed in fresco, in the ancient subterranean Church of S. Silvestro a' Monti at Rome. (Ristretto, etc., sulla chiesa de' SS. Silvestro e Martino a' Monti, dal P. Filippini; Roma, 1631.)

6. A kneeling figure holding a crown; a fresco painting from the Church of S. Giovanni alla porta Latina at Rome.

7. Two saints, painted in fresco in the ancient sacristy of the Church of St. Paul outside the walls of Rome.

8. S^{te} Cecilia; fresco painting from the catacombs of S. Lorenzo at Rome.

9. S^{te} Catarina; fresco painting from the catacombs of St. Januarius at Naples.

10. A prophet, in distemper, on a gold ground, from Agincourt's collection. The style resembles that of the Greek manuscripts of the tenth and eleventh centuries.

11. The Virgin and Child, half length. This painting on wood is one of those attributed to St. Luke, and is reverentially preserved in the Church of S^{te} Maria in Cosmedino in Rome.

12. Two figures in mosaic work, from S^{te} Cecilia in Trastevere at Rome, where they stand on the right hand of Jesus Christ. The one with the glory represents S^{te} Agatha, the other Pope Paschalis I., with a model of the church in his hand, which he had rebuilt about the year 820. (Ciampini, *Vetera Monumenta*, vol. ii., pl. lii.)

13. Two saints, painted in fresco, in the small Chapel "de' sietti dormienti," near the gate of St. Sebastian in Rome.

14. S. Francisco d'Assisi, from a painting in distemper on wood, thirteenth century, in the Church of Sargiano near Arezzo, attributed to Margaritone, a painter of this town of the Greek school. (*Etruria Pittrice*, vol. I., pl. vii.)

15. Samuel anointing Saul. This painting is from a Greek manuscript in the library of the Vatican, No. 1, already quoted in pl. lxi.

16. The annunciation, from a painting on wood in water colours. Underneath is St. George, a saint greatly honoured in the east.

17. Christ on his throne, surrounded by saints; a painting on wood in the museum of the Collegio Romano.

18. The birth of John. This painting forms one of twelve compartments surrounding a painting on wood in the Church of S^{te} Petronilla at Sienna, a work of the twelfth century. (*Lettere Sanesi*, vol. i., p. 214.)

19. A Greek bishop, executed in needlework on a very ancient stole, preserved in the sacristy of the Church of St. Peter in the Vatican. Anastasius frequently mentions this kind of stole when speaking of the ornaments worn by the early popes.

20. St. John preaching in the wilderness, another of the compartments surrounding the painting on wood already mentioned. (*Lettere Sanesi*.)

21. The crucifixion, from a drawing by Andrea Tafi, a painter of the thirteenth century, and pupil of the Greek master at Florence; he has divided the feet of Christ like his master.

22. The interment of Christ, part of a large painting in distemper on wood, painted in the Cathedral at Sienna, by Ugolino, a Siennese artist of the thirteenth and fourteenth centuries. This master, says Vasari, "tenne sempre in gran parte la maniera Greca."

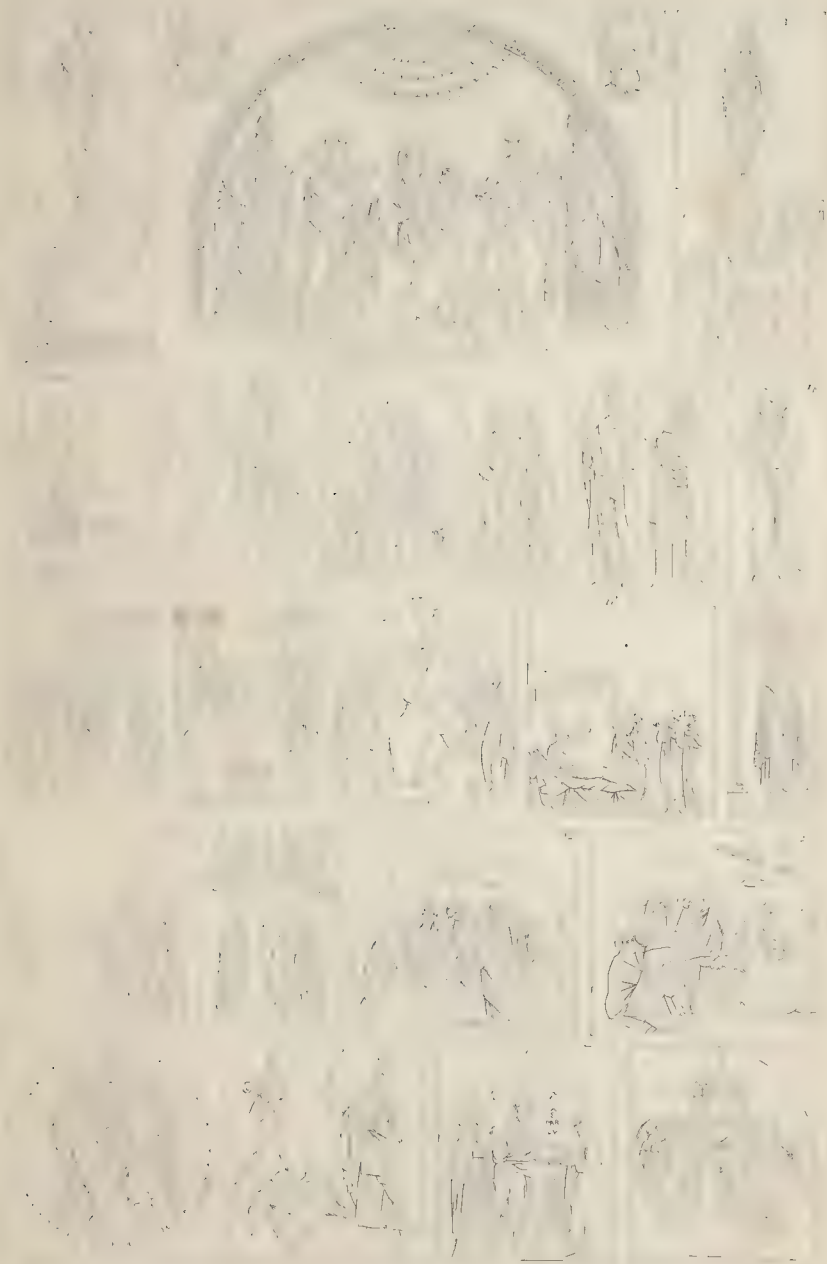
23. The same subject, painted in fresco by another master in the thirteenth century.

24. Christ in the act of blessing. This figure is taken from a mosaic in the façade of S^{te} Maria Maggiore at Rome. The name of the artist is given at the foot; "PHILIPPUS RUSUTI FECIT HOC OPUS."

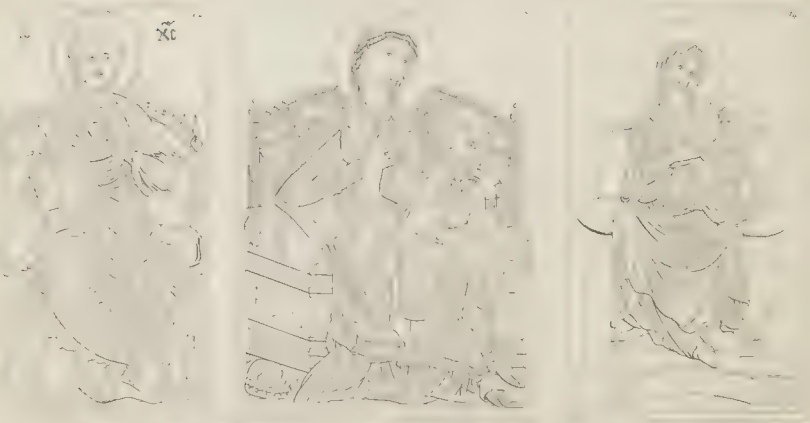
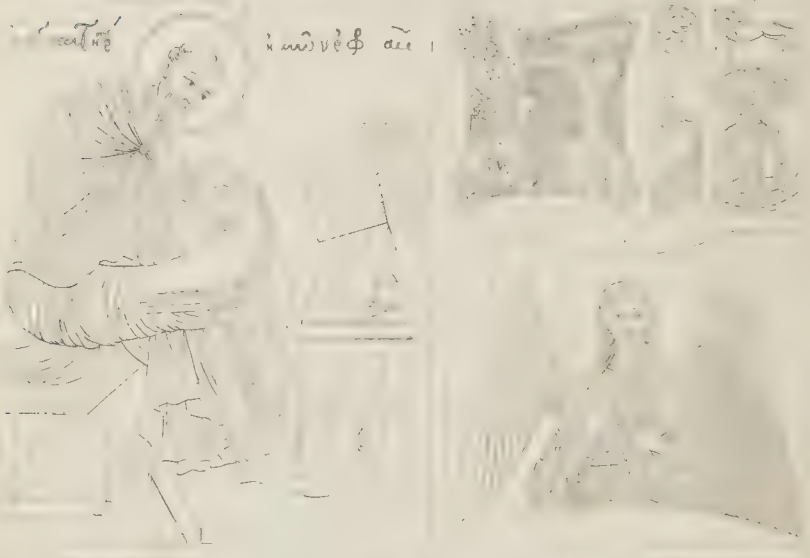
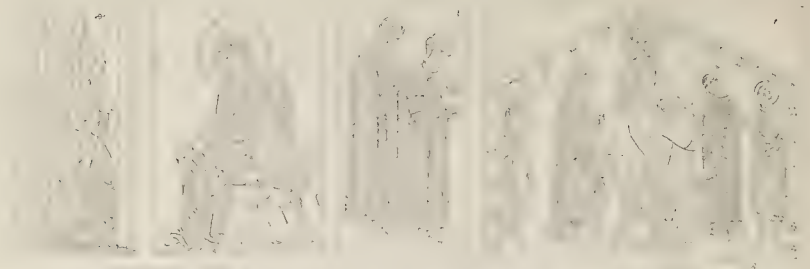
25. Medallion of a bishop and a saint holding a flask of ointment, with an eagle, the symbol of St. John; a fresco painting on the tribune in the Church of S. Stefano at Bologna, a plan and section of which is given in pl. xxviii. of the part on Architecture.

26. Christ on his throne, with the Virgin and St. Mark, from a mosaic on the inner arch of the entrance of the Church of St. Mark at Venice. (Zanetti, *Delle Pitture Veneziane*, p. 562.)

27. St. Spiridon, bishop of Cyprus, from a small painting in distemper on wood; although of the modern Greek school, it shows a servile imitation of the rules of the ancient, which the Italian painters considered themselves bound to obey long after the style of the Greek school of the twelfth century had been changed.



La porta d'entrata, con la



Le figure sono alla scala, per la quale si può vedere la figura nella scala.

PLATE CVI.

HATCHED PAINTINGS; ANOTHER IMITATION OF THE GREEK MANNER, EVEN TO ITS MECHANISM.

1. The Virgin and Child. This ancient fresco painting is in the Church of S. Lorenzo outside the walls of Rome.

2. The same subject, from the Greek monologue in the library of the Vatican. (See plates xxxi., xxxii., and xxxiii.)

3. Two figures from the ancient fresco painting in the Church of S. Lorenzo; the various ornaments are here seen with which the ancient Greek painters decorated the dresses of saints.

4. Christ surrounded by saints, from a fresco painting at the same place.

5. St. Ephraim writing his works. This painting, from a manuscript of the eleventh century in the library of the Vatican, has been already given in plate xlix.; we repeat it here as an example of the kind of painting called by the Italians "*a tratti*," or "*trattegiate*," with lines or hatchings arranged in the direction of the folds.

6-9. Ancient fresco paintings in the arch and on the

walls of the portico of the Abbey of the Three Fountains near Rome.

10. Drawings of one of the four angels, in larger size.

11. Half-length figure of Christ, from a Greek manuscript.

12. Christ seated. This figure is from a Greek painting on wood in the Church of S. Stefano rotondo at Rome, already given in plate lxxxv. We repeat it here as an example of hatched painting.

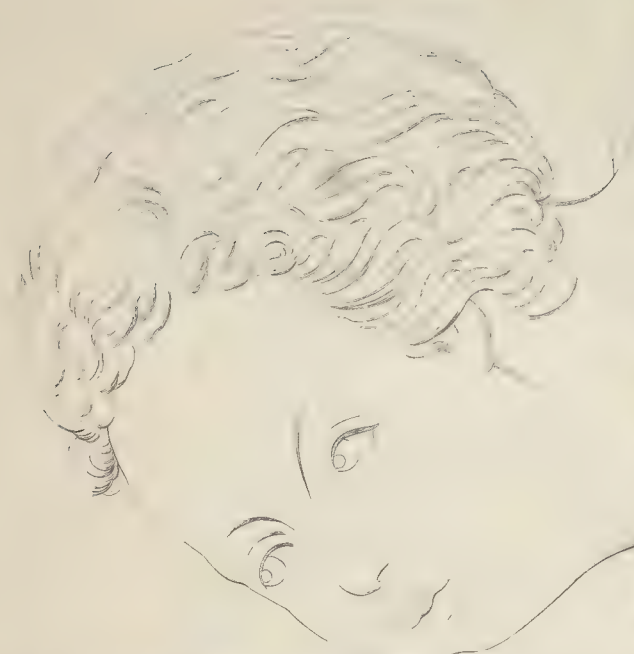
13. The Virgin on her throne with the infant Jesus, a painting on wood by Guido of Sienna; it is in the Church of S. Domenico at Sienna, and is given in large size on the following plate.

14. The same subject, painted in distemper on wood by Cimabue. It is executed by hatchings in the manner of the Greek painters, his masters; he had not then dared to wander from it, as he afterwards did, as may be seen in the picture from the S^a Maria Novella, pL cviii.

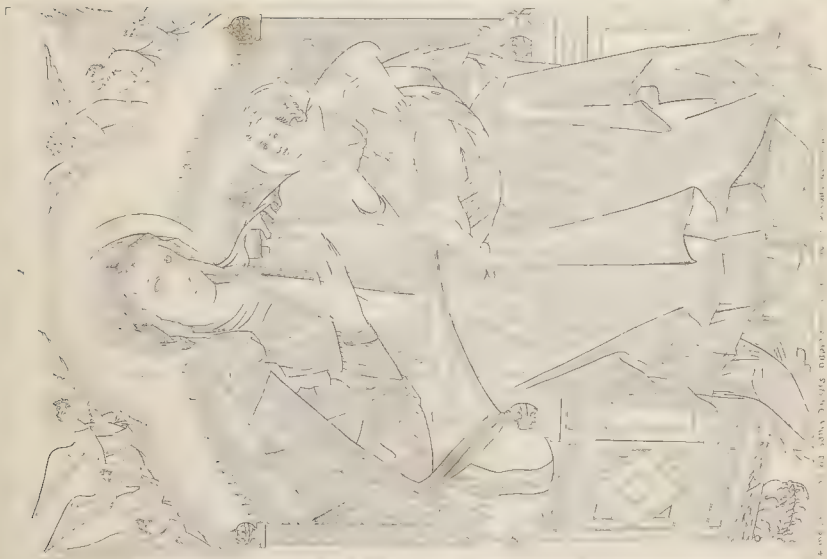
PLATE CVII.

PAINTINGS IN DISTEMPER ON WOOD BY GUIDO OF SIENNA. THIRTEENTH CENTURY
COMMENCEMENT OF THE REVIVAL OF ART.

1. The Virgin and Child from a painting in the Church of S. Domenico at Sienna, executed by Guido of Sienna, as shown by the distich underneath:—"ME GUIDO DE SENIS DIEBUS DEPINXIT AMENIS,—QUEM CHRISTUS LENIS NULLIS VELIT AGERE PENIS. ANNO D. MCCXXI." The figure of the Virgin is of gigantic size; behind the throne on either side are three angels praying. There is a full account of this painting in the "*Lettere Sanesi*," vol. i., p. 247; and vol. ii., p. 270.
2. Head of the infant Jesus traced from the original.
3. The date 1221 traced as a specimen of the character; this work is remarkable in the history of art, as it proves, by the date, that the school of Sienna was in advance of that of Florence.

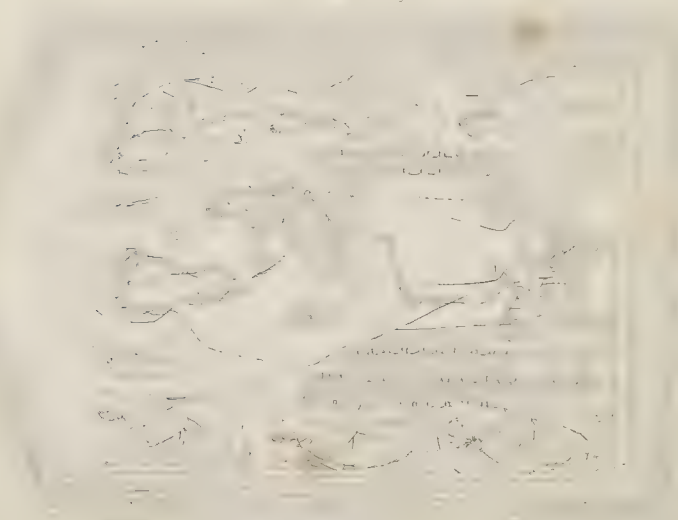
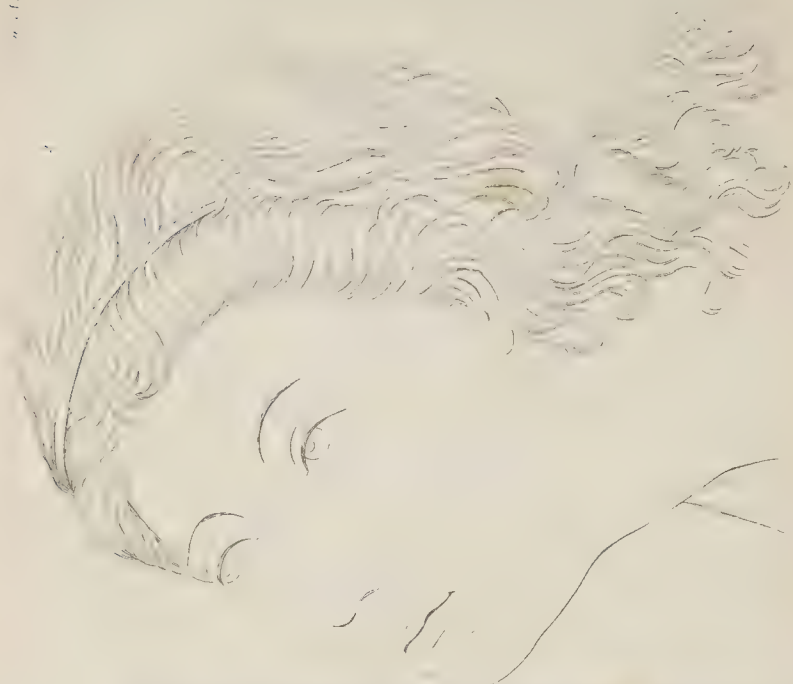


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1811



1811

PLATE CVIII.

A PAINTING IN DISTEMPER ON WOOD BY CIMABUE OF FLORENCE. THIRTEENTH CENTURY.

1. The Virgin on her throne with the infant Jesus. This subject is in the Church of S^{ta} Maria Novella at Florence, and is painted on a gold ground. It is by Cimabue, whose name is celebrated as having assisted the revival of art, by deviating from the routine of the Greek school, of which he was a pupil. This painting formed quite an epoch in the history of art, from the universal enthusiasm which it excited; it obtained the honour of a visit to the artist by Charles of Anjou, king of Naples.
2. Head of one of the angels in the preceding picture, traced from the original.

PLATE CIX.

FRESCO PAINTINGS IN S^{ta} MARIA NOVELLA AT FLORENCE, ATTRIBUTED TO GREEK ARTISTS.
MASTERS OF CIMABUE. TWELFTH AND THIRTEENTH CENTURIES.

1. The birth of Christ; this painting was in good preservation in 1779, in the subterranean Chapel of S^{ta} Maria Novella at Florence. It is attributed to one of the Greek painters, of whom Cimabue was a scholar, by Vasari, but recent discoveries make it probable that all these paintings belong to a later period.



Altare greco a fresco esistente in 1.^a stanza, Veduta di fianco, del M^o al M^o Secolo



Figure 1. a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z. aa. ab. ac. ad. ae. af. ag. ah. ai. aj. ak. al. am. an. ao. ap. aq. ar. as. at. au. av. aw. ax. ay. az. ba. bb. bc. bd. be. bf. bg. bh. bi. bj. bk. bl. bm. bn. bo. bp. bq. br. bs. bt. bu. bv. bw. bx. by. bz. ca. cb. cc. cd. ce. cf. cg. ch. ci. cj. ck. cl. cm. cn. co. cp. cq. cr. cs. ct. cu. cv. cw. cx. cy. cz. da. db. dc. dd. de. df. dg. dh. di. dj. dk. dl. dm. dn. do. dp. dq. dr. ds. dt. du. dv. dw. dx. dy. dz. ea. eb. ec. ed. ee. ef. eg. eh. ei. ej. ek. el. em. en. eo. ep. eq. er. es. et. eu. ev. ew. ex. ey. ez. fa. fb. fc. fd. fe. ff. fg. fh. fi. fj. fk. fl. fm. fn. fo. fp. fq. fr. fs. ft. fu. fv. fw. fx. fy. fz. ga. gb. gc. gd. ge. gf. gg. gh. gi. gj. gk. gl. gm. gn. go. gp. gq. gr. gs. gt. gu. gv. gw. gx. gy. gz. ha. hb. hc. hd. he. hf. hg. hh. hi. hj. hk. hl. hm. hn. ho. hp. hq. hr. hs. ht. hu. hv. hw. hx. hy. hz. ia. ib. ic. id. ie. if. ig. ih. ii. ij. ik. il. im. in. io. ip. iq. ir. is. it. iu. iv. iw. ix. iy. iz. ja. jb. jc. jd. je. jf. jg. jh. ji. jj. jk. jl. jm. jn. jo. jp. jq. jr. js. jt. ju. jv. jw. jx. jy. jz. ka. kb. kc. kd. ke. kf. kg. kh. ki. kj. kk. kl. km. kn. ko. kp. kq. kr. ks. kt. ku. kv. kw. kx. ky. kz. la. lb. lc. ld. le. lf. lg. lh. li. lj. lk. ll. lm. ln. lo. lp. lq. lr. ls. lt. lu. lv. lw. lx. ly. lz. ma. mb. mc. md. me. mf. mg. mh. mi. mj. mk. ml. mm. mn. mo. mp. mq. mr. ms. mt. mu. mv. mw. mx. my. mz. na. nb. nc. nd. ne. nf. ng. nh. ni. nj. nk. nl. nm. nn. no. np. nq. nr. ns. nt. nu. nv. nw. nx. ny. nz. oa. ob. oc. od. oe. of. og. oh. oi. oj. ok. ol. om. on. oo. op. oq. or. os. ot. ou. ov. ow. ox. oy. oz. pa. pb. pc. pd. pe. pf. pg. ph. pi. pj. pk. pl. pm. pn. po. pp. pq. pr. ps. pt. pu. pv. pw. px. py. pz. qa. qb. qc. qd. qe. qf. qg. qh. qi. qj. qk. ql. qm. qn. qo. qp. qq. qr. qs. qt. qu. qv. qw. qx. qy. qz. ra. rb. rc. rd. re. rf. rg. rh. ri. rj. rk. rl. rm. rn. ro. rp. rq. rr. rs. rt. ru. rv. rw. rx. ry. rz. sa. sb. sc. sd. se. sf. sg. sh. si. sj. sk. sl. sm. sn. so. sp. sq. sr. ss. st. su. sv. sw. sx. sy. sz. ta. tb. tc. td. te. tf. tg. th. ti. tj. tk. tl. tm. tn. to. tp. tq. tr. ts. tt. tu. tv. tw. tx. ty. tz. ua. ub. uc. ud. ue. uf. ug. uh. ui. uj. uk. ul. um. un. uo. up. uq. ur. us. ut. uu. uv. uw. ux. uy. uz. va. vb. vc. vd. ve. vf. vg. vh. vi. vj. vk. vl. vm. vn. vo. vp. vq. vr. vs. vt. vu. vv. vw. vx. vy. vz. wa. wb. wc. wd. we. wf. wg. wh. wi. wj. wk. wl. wm. wn. wo. wp. wq. wr. ws. wt. wu. wv. ww. wx. wy. wz. xa. xb. xc. xd. xe. xf. xg. xh. xi. xj. xk. xl. xm. xn. xo. xp. xq. xr. xs. xt. xu. xv. xw. xx. xy. xz. ya. yb. yc. yd. ye. yf. yg. yh. yi. yj. yk. yl. ym. yn. yo. yp. yq. yr. ys. yt. yu. yv. yw. yx. yy. yz. za. zb. zc. zd. ze. zf. zg. zh. zi. zj. zk. zl. zm. zn. zo. zp. zq. zr. zs. zt. zu. zv. zw. zx. zy. zz.

PLATE CX.

FRESCO PAINTINGS BY CIMABUE, IN THE CHURCH OF S. FRANCISCO AT ASSISI.
THIRTEENTH CENTURY.

1. Battle and fall of the angels.
2. God creates man and gives him a soul.
3. The birth of Christ.
4. The interment of Christ.
5. Head of the Virgin from the preceding composition.
6. Figure of an angel, of colossal size.
7. The resurrection of Christ.

It is most probable that all these paintings are by Cimabue; the drawings were made on the spot by an English artist of the name of Otley.

8. Portrait of S. Francisco, traced from a painting attributed to Cimabue, in the Church of S^{no} Croce at Florence.

PLATE CXI.

PAINTINGS ON WOOD IN THE GRECO-ITALIAN STYLE

1. Christ on the cross, with the Heavenly Father above; the three Marys are on one side, with St. John and the Roman soldier on the other. This painting is in distemper on a gold ground. On the upper part we find the following inscription:—"The Cross of Jesus Christ;" between the feet of the soldier, "By the hand of Theodorus, servant of Jesus Christ;" both inscriptions are repeated under the painting.
2. The Heavenly Father, traced from the original.
3. The heads of St. John and the soldier, traced from the original.
4. The three Marys, traced from the original.
5. The Virgin and Child, from a small painting in Agincourt's collection
6. The infant Jesus, traced from the preceding.
7. Head of the Virgin, traced from the same painting.

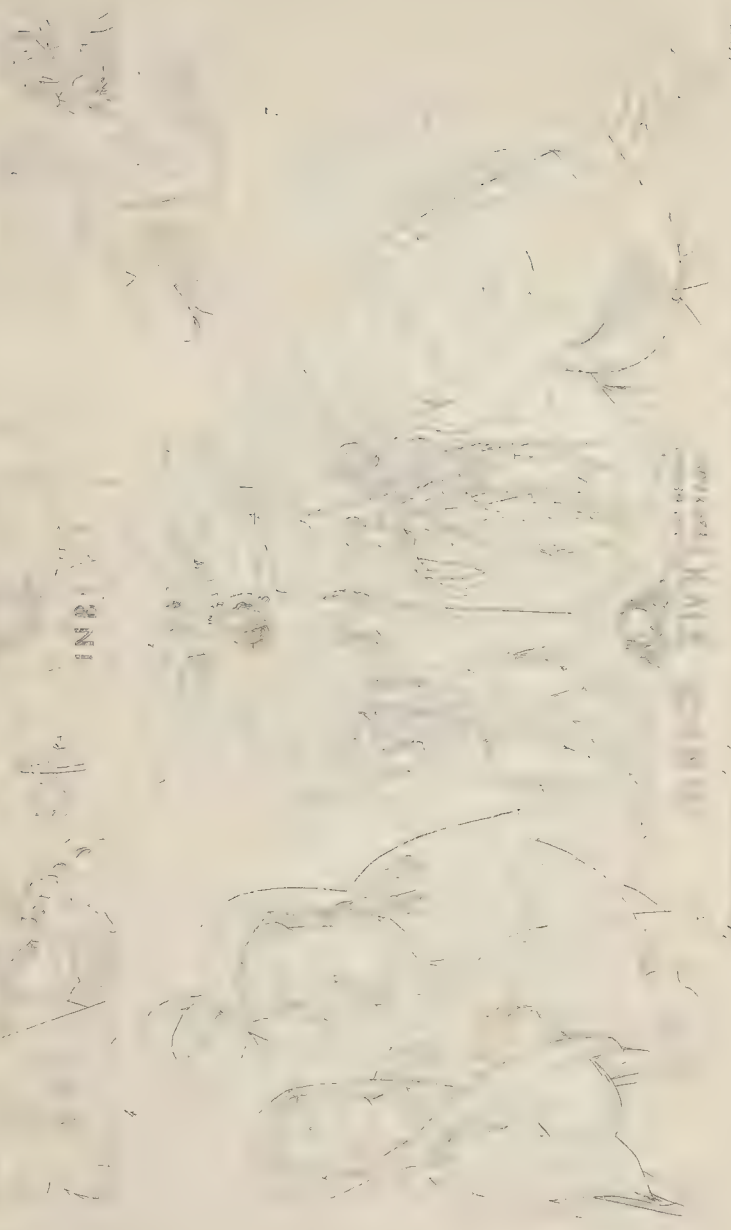


PLATE CXII.

PAINTINGS OF A TRIPTYCHON IN THE GRECO-ITALIAN STYLE, BY AN ITALIAN PAINTER.
THIRTEENTH OR FOURTEENTH CENTURY

- 1 Interior of the triptychon.
- 2 Exterior of the same ; when closed it measures ten inches one line in height, and seven inches four lines in width.
3. The Virgin on her throne ; this figure occupies the centre of the triptychon, and is traced from the original.
- 4 St. John the Baptist traced from the original.
5. The Virgin receiving the annunciation.
6. The Angel Gabriel greeting the Virgin ; these two figures are traced from the wings of the triptychon.

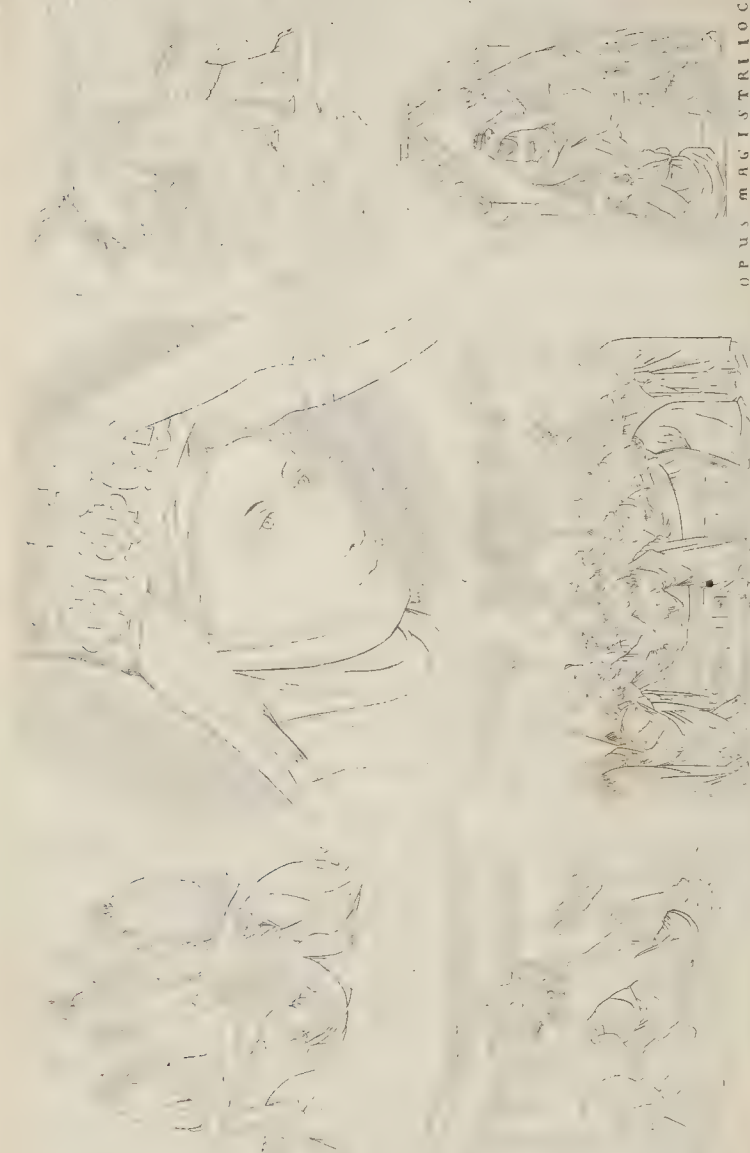
PLATE CXIII.

A DIPTYCHON PAINTED IN THE GREEK STYLE THIRTEENTH OR FOURTEENTH CENTURY.

1. The birth of the Virgin, one of the paintings in the interior of the diptychon which is in the Museum Christianum in the Vatican. One of the women in this composition is holding a kind of fan, called by the Italians "ventarola."
2. Mary offering in the temple.
3. The Virgin and Child sitting on the globe.
4. Elizabeth receiving the visit of Mary. This composition was considered by Agincourt to be either a Greek work or a Florentine copy of one of the thirteenth or fourteenth century.
5. Figure of a woman, showing the imitation of the Greek style even in the Latin manuscript. It is from a manuscript of Seneca of the fourteenth century, given in plate lxxiv. This figure forms part of a capital letter.

1. 4. 5
СЛЕД.
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«*Quelle différence y a-t-il entre la mort d'un homme et la mort d'un insecte ?*»



SECOND PART.

REVIVAL OF THE ART OF PAINTING IN THE FOURTEENTH CENTURY.

FIRST PERIOD.

PLATE CXIV.

PAINTINGS IN DISTEMPER ON WOOD BY GIOTTO. IN S^{ta} CROCE AT FLORENCE.

1. The transfiguration; one of the twenty-six paintings by the celebrated Giotto in the Franciscan Church of S^{ta} Croce at Florence. Twenty of these paintings are still preserved in the Academy at Florence, and two others are in the Museum at Berlin.

2. St. Francis ascending to heaven in a fiery car.

3. St. Francis in a trance before the crucifix receiving scars of the wounds of Christ.

4. The Virgin crowned in Heaven by Jesus Christ; this painting is in the Baroncelli Chapel, in S^{ta} Croce, in very good

preservation. It is considered one of the best works of Giotto, and is remarkable from having his name underneath.

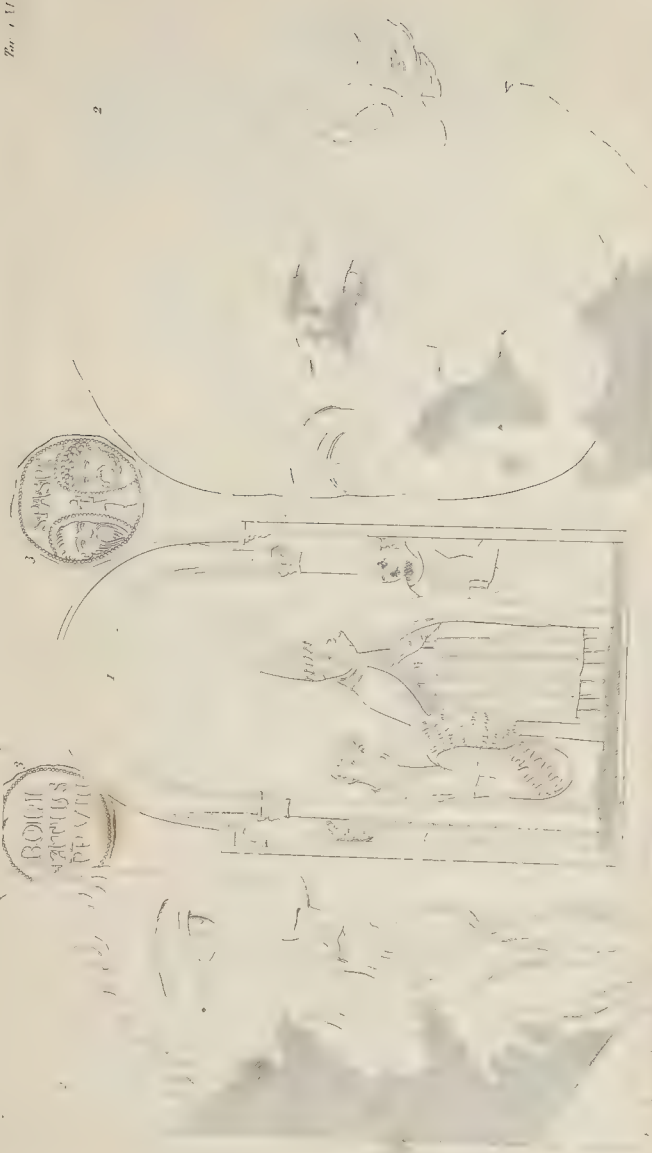
5. Head of the Virgin from the preceding, traced from the original; a further account of these pictures can be found in the following:—"Notizie delle Chiese Fiorentine, etc." P. Richa.

6. The interment of the Virgin; a small and highly finished painting which was in the Church of Ogni Santi at Florence, in the time of Vasari; under the painting were the following words:—"Opus Magistri Jocti." (Vasari, *Ibid.* Etruria Pittrice, vol. i., pl. ix.)

PLATE CXV.

POPE BONIFACE VIII. PUBLISHING THE BULL OF THE FIRST JUBILEE; FRESCO PAINTING BY GIOTTO.
FOURTEENTH CENTURY.

1. Pope Boniface VIII. publishing the bull by which he established the Jubilee in 1300; a fresco painting by Giotto, formerly in the portico of the Church of S. Giovanni in Laterano, but now in the interior of the basilica over the mausoleum of this pope.
2. Two heads from the preceding subject, traced from the original.
3. A medal of the pontificate of Boniface VIII.; on the reverse are the heads of St. Peter and St. Paul.



La figura rappresenta l'effigie del fondatore, e sopra di lei, che in un'iscrizione è detto: M. C.



PLATE CXVI.

FRESCO PAINTINGS BY GIOTTO IN THE CHURCH OF S. FRANCISCO AT ASSISI. FOURTEENTH CENTURY

1. St. Francis preaching.
2. St. Francis restoring a crowned head to life.
3. Three heads from the preceding, given in larger size.
4. Demons, from a composition representing St. Francis driving the devil out of the town of Arezzo.
5. Angels and cherubim, painted in imitation of stucco in the upper part of the Church of S. Francisco.
6. St. Francis praying on the summit of Mount Vernia; in the foreground a peasant is quenching his thirst at a spring.
7. Apotheosis of St. Francis.
8. St. Francis cures an inhabitant of Lerida, in Catalonia, who has been given over by the doctors."
9. Two heads from the preceding painting.

10. The head of the peasant at the spring in No. 6; Vasari particularly praises this figure in his life of Giotto.

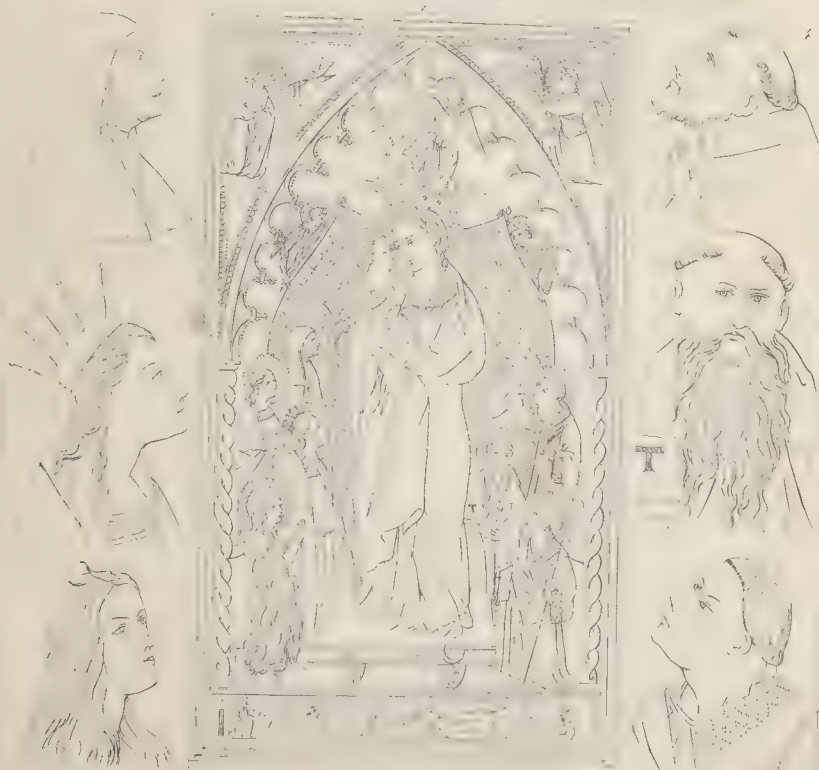
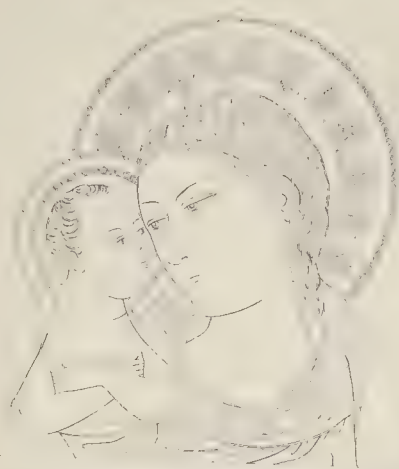
11. St. Francis restores a dying woman sufficiently to enable her to confess before death.

12. The burial of St. Francis; this ceremony is thus described in a work entitled "*Sti Francis classissimatis . . . vita, per Sanctum Bonaventuram, S. R. E. cardinalem,*" &c.; Roma, 1710:—
"Turbæ quæ convenerant, acceptis aborum ramis, et cereorum multiplicatis luminibus, cum hymnis, et canticis sacrum corpus ad civitatem Assisii detulerunt; transeuntes vero per ecclesiam Sti. Damiani, in qua virgo . . . Clara inclusa cum virginibus morabatur . . . aliquantulum subsistentes, sacrum corpus . . . videndum et osculandum sacris illis virginibus obtulerunt."

PLATE CXVII.

PAINTINGS IN DISTEMPER ON WOOD, BY PUCCIO CAPANNA, PUPIL OF GIOTTO.

1. The Virgin and Child, with St. Francis, St. Laurence, St. Anthony, and St. Stephen on the left, and St. Clara, St. Ursula, St. Catherine, and the Magdalen on the right; the annunciation occupies the upper, and a skeleton with worms the lower parts of the painting.
2. The heads of the Virgin and Child, traced from the original.
3. Heads of St. Clara, St. Catherine, and the Magdalen.
4. Heads of St. Francis, St. Anthony, and St. Stephen.



Epistola in facili dipinto a guazzo di. Lucca. Ora come prima sia per altare di Santa. 151. 15. 4.



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PLATE CXVIII.

PAINTINGS BY TADDEO GADDI, AND OTHER PAINTERS OF THIS FAMILY. THIRTEENTH
AND FOURTEENTH CENTURIES

1. The raising of Lazarus; a fresco painting at Assisi by Giovanni da Milano, pupil of Taddeo Gaddi.
2. Christ crowning the Virgin in heaven; mosaic in the Church of S^a Maria del fiore at Florence, by Gaddo Gaddi, the head of a celebrated family, and cotemporary of Cimabue.
3. Three fathers of the church, from a painting in the chapter-room of the Church of S^a Maria Novella at Florence.
4. One of the heads of the preceding, traced from the original.
5. Two figures from a composition by Agnolo Gaddi, son of Taddeo, painted in fresco in the altar of the Church of S^a Croce at Florence.
6. St. Helena finding the true cross; a fragment from the same painting.

PLATE CXIX.

WALL PAINTED IN FRESCO IN THE CHURCH OF S. MARIA NOVELLA AT FLORENCE, BY ANDREA ORAGNA
FOURTEENTH CENTURY

This grand composition, executed in fresco by Andrea Oragna, was evidently inspired by the poem of Dante, we have therefore attached to each subject the verses of the poet relative to it.

1 Entrance to the confines of hell

Un' porta era, e l'uscio era di ferro,
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Is. 66. 22. 23.

2 Chthon in his den

Un' porta era, e l'uscio era di ferro,
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Is. 66. 22. 23.

3 The Minotaur roaring at the approach of the condemned souls

Un' porta era, e l'uscio era di ferro,
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Is. 66. 22. 23.

4 Souls agitated by the impure breath of evil spirits

Un' porta era, e l'uscio era di ferro,
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Is. 66. 22. 23.

5 Cerberus devouring the souls of gourmands

Un' porta era, e l'uscio era di ferro,
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Is. 66. 22. 23.

6 The avaricious and prodigal of all conditions condemned to carry enormous burdens

Un' porta era, e l'uscio era di ferro,
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Is. 66. 22. 23.

7 The marshes of the Styx, into which the envious and angry are cast

Un' porta era, e l'uscio era di ferro,
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Is. 66. 22. 23.

8 One of the towers of the burning confines of the weeping

9 The painter has here placed those accused of heresy

Un' porta era, e l'uscio era di ferro,
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Is. 66. 22. 23.

9 Semicircular ditch, where those are placed who have sinned against their neighbours: centaurs pursue them with arrows

Un' porta era, e l'uscio era di ferro,
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Is. 66. 22. 23.

10 Marsh, where those who have sinned against themselves are tormented by harpies

Un' porta era, e l'uscio era di ferro,
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Is. 66. 22. 23.

11 Rain of fire, to which those are exposed who have sinned against God

Un' porta era, e l'uscio era di ferro,
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Is. 66. 22. 23.

12 Soul of the tyrant Geryon cast into the flames

Un' porta era, e l'uscio era di ferro,
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Is. 66. 22. 23.

13 Debauchees and corrupters of youth flogged by devils

Un' porta era, e l'uscio era di ferro,
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Is. 66. 22. 23.

14 Poisonous gulf, into which flatterers are plunged

Un' porta era, e l'uscio era di ferro,
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Is. 66. 22. 23.

15 Lake of fire with caldrons, into which the Simoniacs are cast

Un' porta era, e l'uscio era di ferro,
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Is. 66. 22. 23.

16 Secreters and diviners, their faces turned backwards

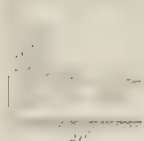
Un' porta era, e l'uscio era di ferro,
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Is. 66. 22. 23.

17 A bag of boiling pitch, for cheats, thieves, and deceivers

Un' porta era, e l'uscio era di ferro,
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Ch'entrar non potea l'aria viva;
Is. 66. 22. 23.

Fig.

Fig. 1818



20



27

22
23
Le 1^{er} sept. 1818. Le 1^{er} oct. 1818. Le 1^{er} nov. 1818.
de l'année 1818.

PLATE CXIX.—(CONTINUED.)

18. Punishment of hypocrites, one of whom is crucified:

A gli occhi mi corse
Un crocifisso in terra, con tre pali
Ibid, canto xxii., v. 110, 111.

19. Perfidious advisers plunged into a flaming ditch:

Là entro si martra
L'Isse e Diomede
Ibid, canto xxx., v. 73, 74.

20. Divers punishments inflicted upon scandalous persons;
one holds his head in his hand:

Un busto senza capo andar
E 'l capo trouco tenea per le chiome
Pesol con mano a guisa di lanterna.
Ibid, canto xxviii., v. 119-122

21. Robbers and other criminals tormented by a centaur
armed with serpents:

Un centauro pien di rabbia,
Maremma non cred'io che tante n'abbia
Quante bisce egli avea sù per la groppa.
Ibid, canto xxv., v. 17, 19, 20

22. Alchemists and quacks; two are distinguished sitting
back to back, prey to a leprosy, which is devouring them:

Io viddi duo sedere a se appoggiati
Come a scaldar s'appoggia tegghia a tegghia.
Ibid, canto xxix., v. 73, 74.

23. Well of ice, for traitors and the ungrateful, guarded by
giants:

La proda che 'l pozzo circonda
Torreggian di mezza la persona
Gh'orribili giganti
Ibid, canto xxxi., v. 42-44.

24. Pluto in the midst of a glacier devouring the damned:

Lo 'mperator del doloroso regno
Da mezzo 'l petto uscia fuor dalla ghiaccia.
Vidi tre facce alla sua testa.
Da ogni bocca dirompea co' denti
Un peccator a guisa di manulla
Ibid, canto xxxiv., v. 28-56.

25. The holy city of Jerusalem.

26. Angels taking souls out of purgatory; a subject painted
by Orcagna, in the Strozzi chapel.

27. Two blessed souls conducted to heaven by an angel;
another subject painted by Orcagna.

PLATE CXX.

RUNIC PAINTING IN DISTEMPER ON WOOD

This painting fell into Agincourt's possession by accident; both the author and the period of its execution are unknown.

There are Runic inscriptions at the sides, which from want of space are placed underneath on this plate, with corresponding numbers to mark their situations. The Latin translations are by Mickiewicz.

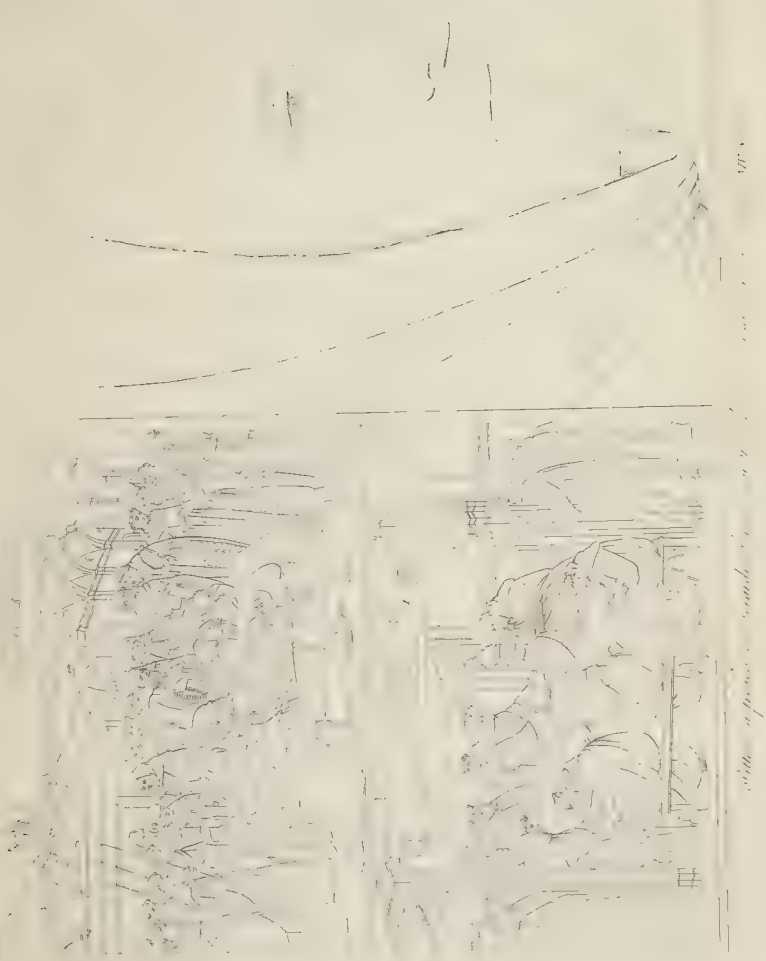
1. *Procede in nomine Dei, ecce poculum Domini cum vino sincero, fac commixtionem.*
2. *Et fugavit inimicos suos retrò.*
3. *O Amici! et fortitudo mea adiuvabit me, uti ligno vulnerabit Dei genitrix Maria intemerata.*
4. *Venit Deus a Sione, et vox Jerusalem, et iudicavit populum in valle.*
5. *Concutiens terram, commovens mare, sublevans interiora, sustinens abyssum.*
6. *Invidiator boni, instillator mali, adferens mortem, conducens in vallem perditionis.*
7. *Falucres cœli, et animalia terræ, venite comedere corpora mortuorum.*
8. *Unigenitus filius, verbum divinum, immortalis et æternus est, et consubstantialis est filius Patri.*

An alphabet of the Runic character is given at the bottom of the plate.

PLATE CXXI.

FRESCO PAINTINGS BY GERARDO STARNINA IN THE CHURCH DEL CARMINE AT FLORENCE.
FOURTEENTH CENTURY.

1. St. Jerome on his death-bed, giving the last instructions to his disciples. The figure at the foot of the bed with the capuchin is intended to represent the artist Gerardo Starnina.
2. The head of Gerardo Starnina, from the preceding. Vasari mentions that he was a pupil of Antonio of Venice, was born in 1354, and died in 1403.
3. The death and interment of St. Jerome. (Vasari, vol. i., p. 156. Richa, *Notizie delle Chiese Fiorentine*, vol. x., p. 43.)





di Simon Memma di Roma, nei capitoli di Maria Vercellana e Roma, 171

PLATE CXXII.

FRESCO PAINTING BY SIMON MEMMI OF SIENNA IN THE CHAPTER-HOUSE OF S^{TA} MARIA NOVELLA
AT FLORENCE. FOURTEENTH CENTURY.

1. St. Dominic and his followers preach against heresy. In the lower part of the composition heresy is represented by wolves endeavouring to devour the flock, which is protected by spotted dogs of black and white, the colours of the Dominican dress—(*Domini-canes*.)
2. The head of a young woman, from the preceding. This portrait is considered by Vasari to have been that of the celebrated Laura of Petrarch, but as Simon Memmi only became the friend of Petrarch and his beloved several years after the completion of this picture, it is more probable that it was a portrait of the "Fiammetta" mentioned by Boccacio; the flame rising from her bosom supports this supposition.

PLATE CXXIII.

ENAMEL PAINTING ON A RELIQUARY IN THE CATHEDRAL OF ORVIETO. FOURTEENTH CENTURY.

1. A silver reliquary weighing six hundred pounds, made and decorated with enamel paintings by Ugolino Vieri, a goldsmith and painter of Sienna. The subjects nearly all relate to miracles performed at Bolsena.

2. Miracle at Bolsena. As a priest of this town, whilst consecrating the host, doubts the real presence, drops of blood issue from it, sprinkling the cloth on the altar.

3. The priest and his assistant, from the preceding.

4. The unbelieving priest acknowledges his error to Pope Urban IV. in the presence of the cardinals.

5. The pope commands the Bishop of Orvieto to remove the cloth sprinkled with the blood of Jesus Christ.

6. The bishop removes the cloth from the altar of Bolsena.

7. He carries it to Orvieto, accompanied by all his clergy.

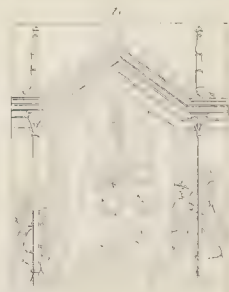
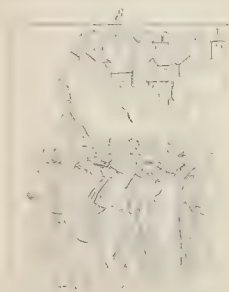
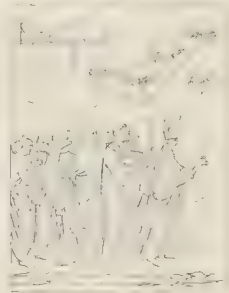
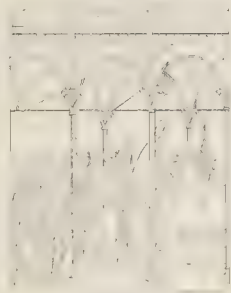
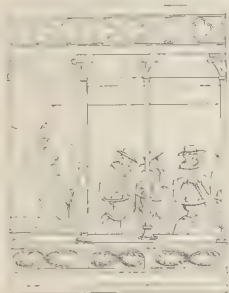
8. The pope and cardinals leave Orvieto, and go as far as the bridge of Rio Chiaro to receive the holy cloth.

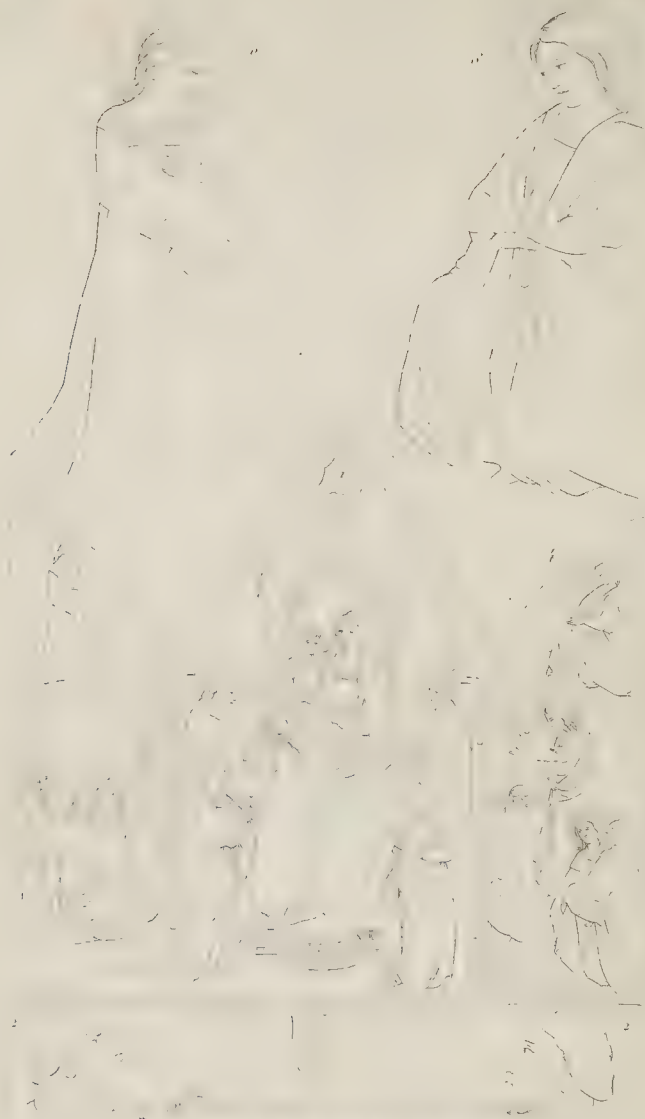
9. It is publicly shown to the people.

10. The pope establishes the feast of Corpus Domini.

11. Various figures from the preceding in larger size.

The reader who wishes for further particulars of this reliquary will find them in the following works:—"Pennazzi, *Istoria dell' Ostia di Bolsena*;" Montefiascone, 1731. P. della Valle, "*Istoria del duomo di Orvieto*;" Roma, 1791. The subjects on this plate are taken from the last-mentioned work.





III · MCCCXXVI · XXV

Antiqua scriptura, quae, ex parte, VII. ann.

PLATE CXXIV.

TRIPTYCHON PAINTED IN DISTEMPER ON WOOD. FOURTEENTH CENTURY

1. The Virgin and Child, St. Peter, and St. Paul, with two saints: this painting occupies the centre of the triptychon in the collection of Cardinal Borgia at Veiletri.
2. Heads of St. Peter and St. Paul, traced from the originals.
3. The date, 1336, on the foot of the throne; the letters at the sides appear to be the monogram of the painter.
4. John baptizing Jesus in the Jordan; right wing of the triptychon.
5. Christ taken from the cross; left wing of the triptychon.
6. The Virgin and the angel Gabriel; these two figures, from Nos. 4 and 5, are traced from the originals.

PLATE CXXV.

VARIOUS FRESCO PAINTINGS BY PIETRO CAVALLINI, AT THE CHURCH OF ST. PAUL OUTSIDE THE WALLS OF ROME, OF THE FOURTEENTH CENTURY.

1. Eight half-length figures of saints, painted on a cross preserved in the sacristy of the Church del Sacro Speco, hospital of the Abbey of Subiaco near Rome; they are traced from the originals.

2. Inscription on the cross in red letters, giving the date and name of the painter, "Euticio":—

*Anno domini mcccrrviii. hoc opus fecit fieri frater Franciscus
de Santo Destasio de Nursio, monachus monasterii Subla
crusis. . . hoc opus fecit Magister Euticio.*

3. Part of a large fresco painting of the crucifixion, in the Church of S. Francisco at Assisi, attributed to Pietro Cavallini of Rome, the pupil and assistant of Giotto.

4. A fragment of the same subject representing angels above the cross; to give these figures the appearance of flying, the

example of some of the older masters has been followed, by representing clouds around them. (Vasari, *Vite de' Pittori*, vol. i., p. 98.)

5. The annunciation; a fresco painting by Cavallini, under the portico of the Church of S^{ta} Maria in Trastevere at Rome. (Vasari, *Ibid.*, p. 97.)

6. The annunciation, by the same master, in the same church.

7. The brothers of Joseph consulting how they shall get rid of him.

8. Moses and Aaron change their wands into snakes, in the presence of Pharaoh.

9. After destroying the Egyptians, Moses travels to the land of Midian. These three last subjects are selected from the frescos by Cavallini in the nave of the Church of St. Paul outside the walls of Rome.

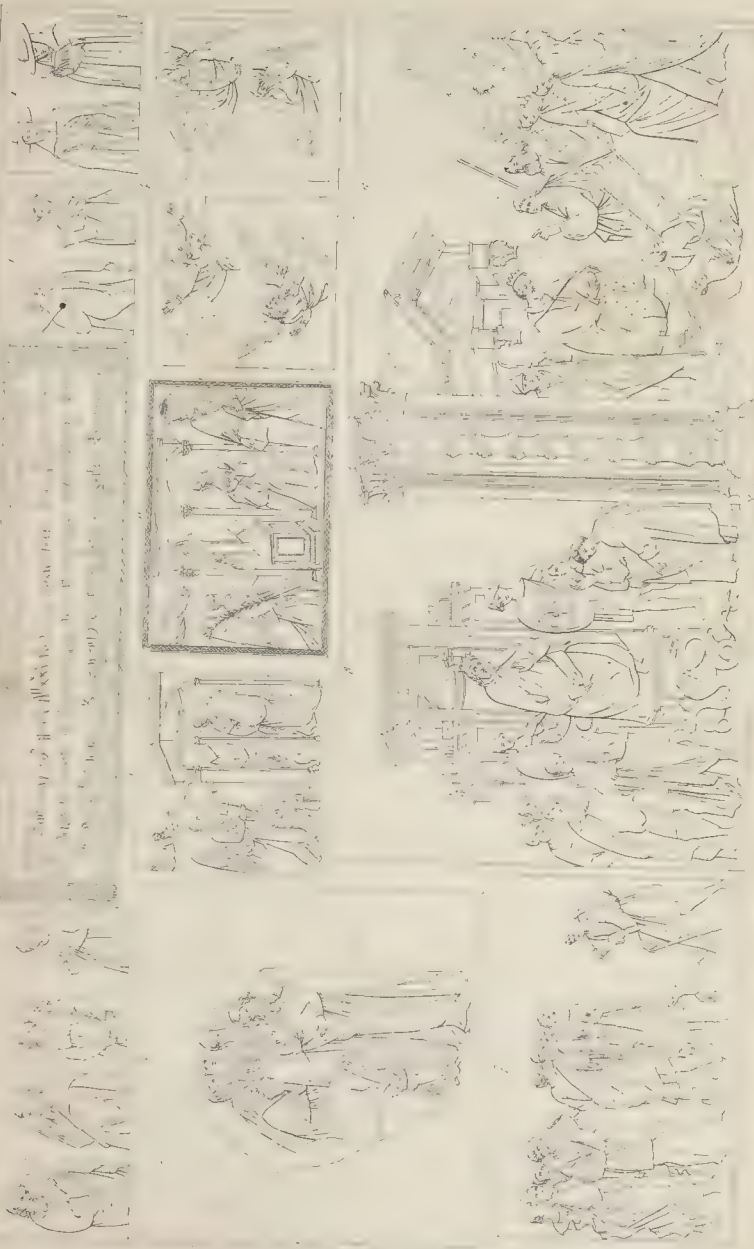
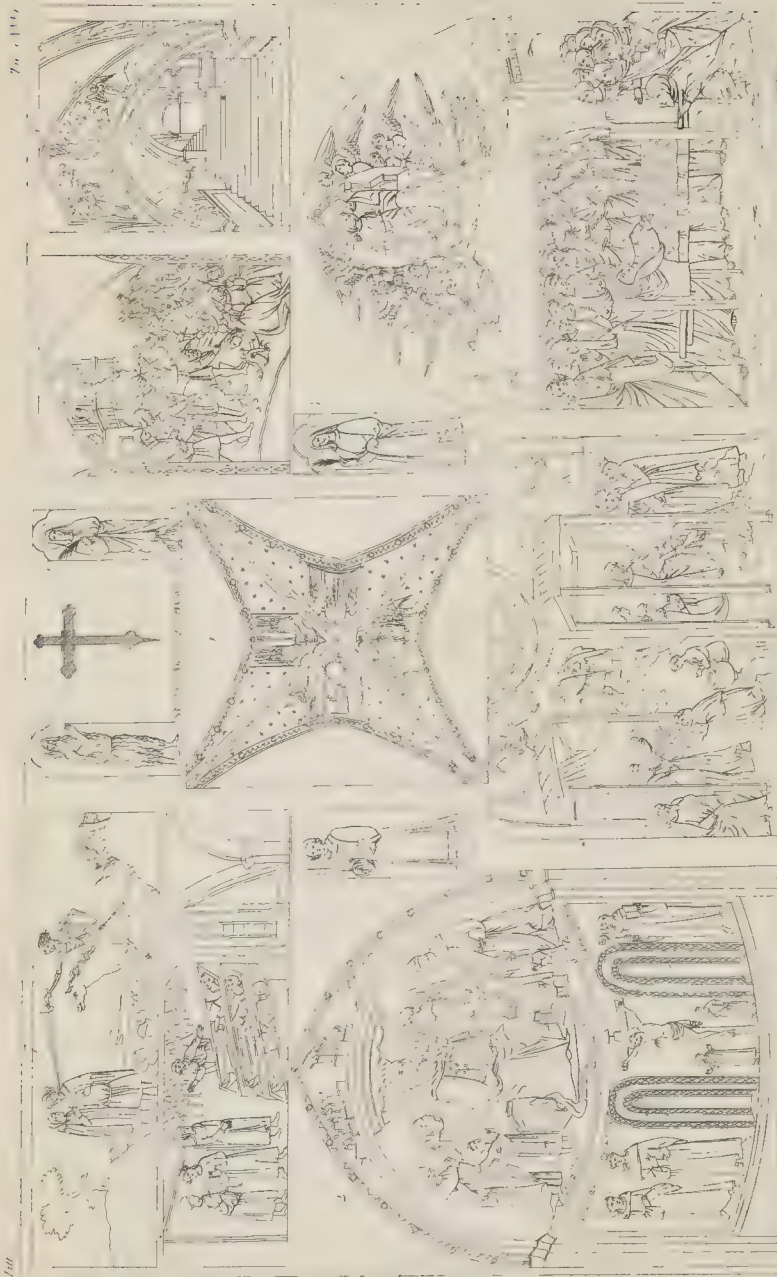


Figure 117. A collection of 18 small, faint line drawings arranged in a grid-like fashion on a page. The drawings depict various scenes, including figures in traditional attire, architectural elements, and natural motifs. Some drawings are enclosed in rectangular frames, while others are not. The style is reminiscent of traditional Chinese woodblock prints or sketches.



Stamati cōgrēco pidoz 8

PLATE CXXVI.

FRESCO PAINTINGS BY STAMMATICO AND OTHER MASTERS AT SUBIACO. FOURTEENTH CENTURY.

1. Fresco painting on the arch of the Chapel of Lorenzo il corazzato in the Church of the Sacro Speco at Subiaco. This chapel is given in plate xxxv. of the part on Architecture.

2. The Virgin on her throne, with saints and angels, Christ on the cross, St. Benedict, St. Placidus, and St. Maurus; from the same chapel.

3. The shepherds, the manger, the magi; these three subjects are on the wall opposite the entrance of the same chapel.

4. Death and ascension of the Virgin, from the same chapel.

5. Four saints and a cross, with the name of the painter underneath; from the same chapel.

6. *Stammatiko greco pictor p.* This inscription, giving the name and country of the painter, was traced from the original by Agincourt.

7. Paintings in the same chapel by another master, near the steps leading to the church. (Architecture, pl. xxxv.)

8. The flight into Egypt, from the same.

9. Herod commands the murder of the Innocents; painting in the Church of the Sacro Speco.

PLATE CXXVII.

PAINTINGS IN DISTEMPER ON WOOD BY VITALIS OF BOLOGNA. FOURTEENTH CENTURY.

The Virgin and Child, with St. Agatha, St. Catherine, St. Agnes, and St. Apollonia.

This valuable painting is known by the name of "La Madonna de' denti" at Bologna; it is so called from the open mouth of the Virgin showing the teeth. It is in a small church, called S^a Maria de' denti. Underneath is the following inscription:—"VITALIS FECIT HOC OPUS, 1345." Vitalis was a pupil of Franco of Bologna; he finished his pictures so highly, that they have the appearance of miniature paintings. (Malvasia, Felsina Pittrice, vol. i., p. 16. Baldinucci, vol. i., p. 202.)

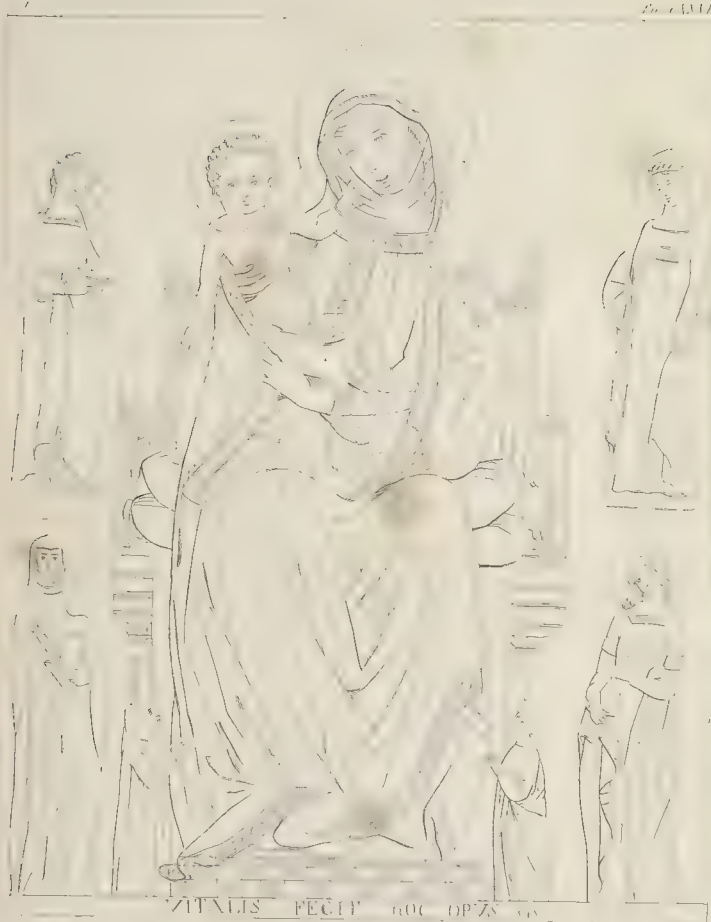
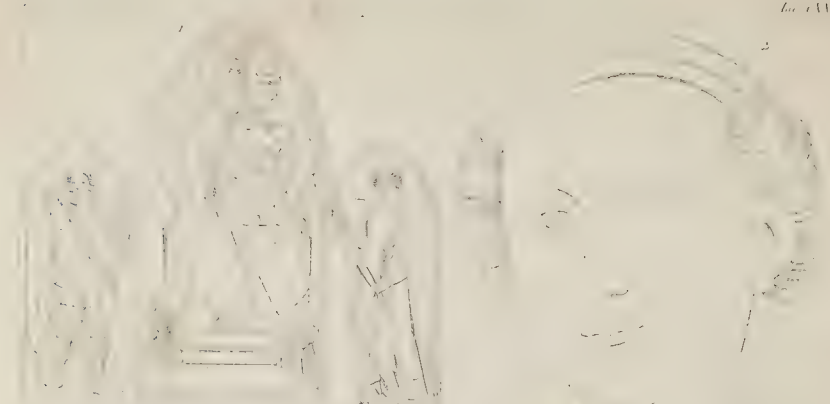


Figura a casa, e opera hanc de casa de. Por qua AN 5.



Η ΜΟΝΟΤΕΟΝ

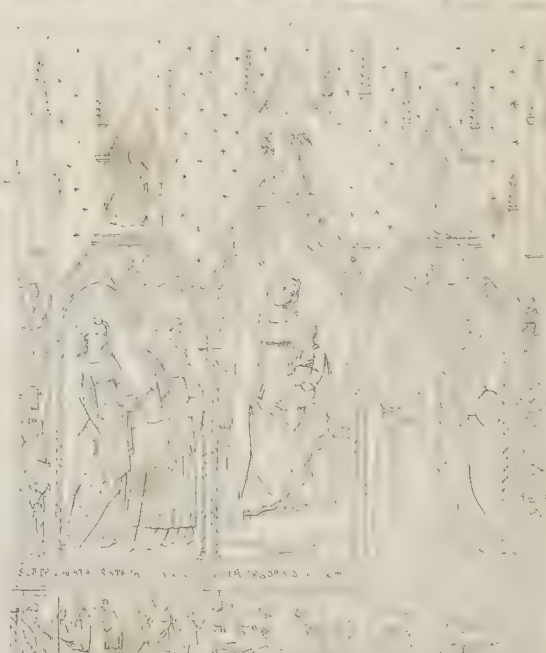


PLATE CXXVIII.

PAINTINGS IN DISTEMPER ON WOOD BY JOHN OF PISA AND ALLEGRETTO NUCOLI
THE END OF THE FOURTEENTH CENTURY.

1. This triptychon is in the hospital of the Camaldules, alla lungara, near the Salviati Palace; it is over the altar of a small oratory. Underneath is the following inscription:—"ALLEGRIUS NOTUS ME PINXIT. A. MCCCXLV." (Lanzi, *Storia pittorica d'Italia*, vol. ii.; edit. de Bassano, 1809.)

2. Head of a saint from one of the wings of the triptychon, traced from the original.

3. The date 1365, traced from the original as a specimen of the lettering.

4. The Virgin and Child, with St. Agatha, St. Stephen, St. Francis, and others: there are a number of small subjects relating to the history of St. Stephen which form a border, and under the Virgin the name of the painter is given, John of Pisa. This painting is in the collection of Cardinal Zelada at Rome.

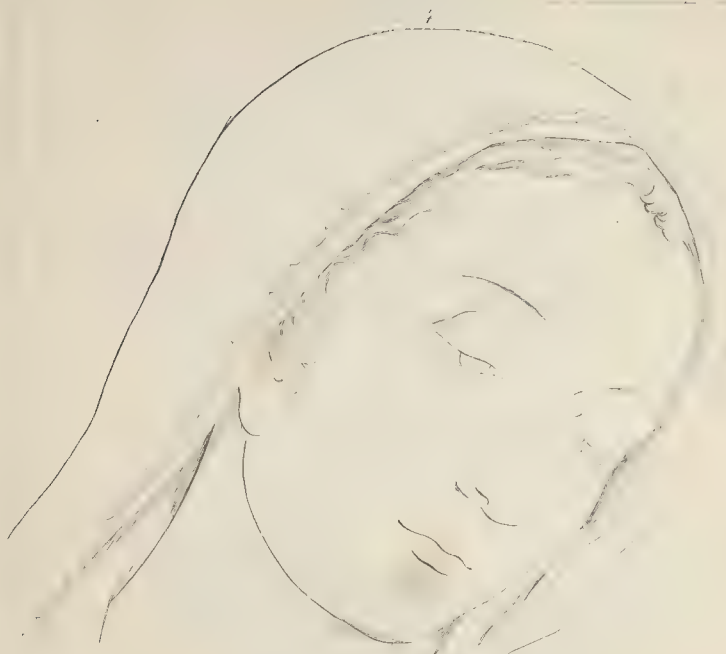
5. The figure of the prefect commanding the death of St. Stephen, from one of the small compositions.

6. "DE PISIS PINXIT," part of the name inscribed of John of Pisa; this master is very little known.

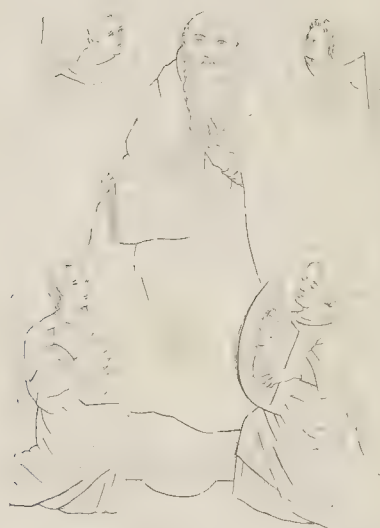
PLATE CXXIX.

FRESCO PAINTINGS ON THE TABERNACLE OF THE BASILICA OF ST. JOHN LATERAN AT ROME.
FOURTEENTH CENTURY

1. The Virgin and Child blessing a kneeling figure, probably the person for whom the picture was painted; two angels stand behind the throne.
2. The annunciation.
3. The Virgin crowned in heaven by Jesus Christ.
4. The head of the Virgin traced from the original of No. 1. These frescoes are by Berna, a painter of Sienna, who flourished during the latter part of the fourteenth century; they have been so frequently retouched, that the original character is in a great measure lost. (Vasari, vol. i., p. 135. Lettere Sanesi, vol. ii., p. 120.)



Intorno a figura di donna, e figure nel paesaggio, e figura travolta di Giovanni Battista.



— 5000 — 882

FIGURA SECONDA

ritratto a tempera sul legno di un'infante del paese in
Capo di NW. 882

PLATE CXXX.

PAINTING IN DISTEMPER ON WOOD BY COL-ANTONIO DEL FIORE, AT NAPLES.
FOURTEENTH CENTURY

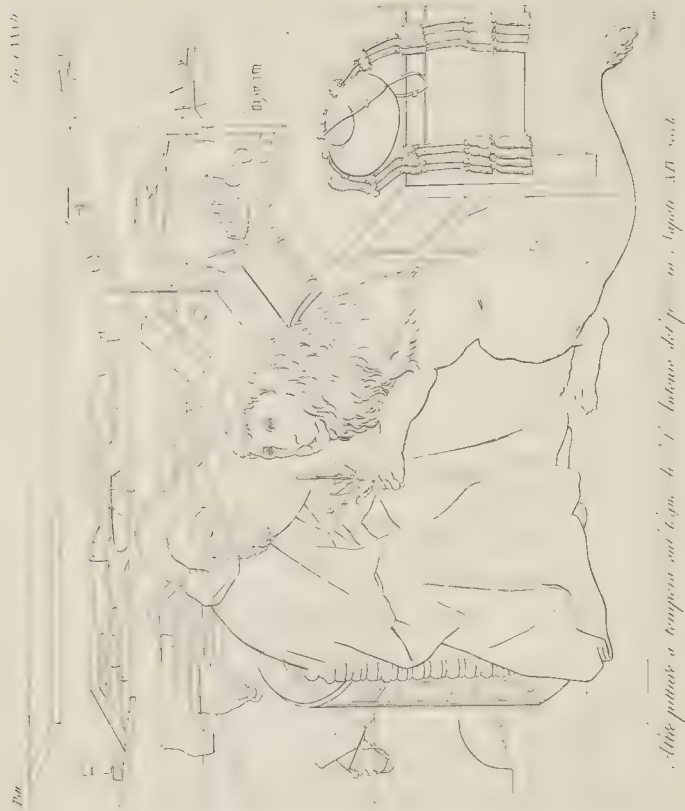
1. The Abbot St. Anthony with cherubim and angels. This painting is in the Church of St. Antonio del borgo at Naples.
2. The inscription under the painting gives the date 1371, and name of the painter COL-ANTONIO DEL FIORE. He was a painter of some note during parts of the fourteenth and fifteenth centuries; his works have a thick kind of varnish over them.

PLATE CXXXI.

A PAINTING IN DISTEMPER ON WOOD BY COL-ANTONIO. FOURTEENTH CENTURY

1. The head of the Abbot St. Anthony, traced from the original of the preceding plate.

with light to it to make out the bones of the skull, the



Atte pittura a tempera nel tempio di S. Vito, Bologna, 1800.

PLATE CXXXII.

A PAINTING IN DISTEMPER ON WOOD BY COL ANTONIO DEL FIORE, FROM THE SACRISTY OF THE
CHURCH OF S. LORENZO.

1. St. Jerome, in his cell, taking a thorn from the foot of his lion. There are some letters at the side of the painting which are probably intended for the date 1436, but they are very difficult to decipher.

PLATE CXXXIII.

PAINTINGS IN DISTEMP'ER AND IN FRESCO, BY THOMAS AND BARNABAS OF MUTINA OR MODENA
FOURTEENTH CENTURY

1. An altar-piece in three compartments, by Thomas of Mutina or Modena. The centre compartment represents the Virgin, with the infant Jesus on her knee, playing with a small dog; on the right is St. Wenzelslaus, king of Bohemia, holding a banner in one hand and the hilt of his sword in the other; on the left is St. Dalmatius, an apostle of Bohemia, bearing a lance and a shield, with an eagle on it; these three half-length figures are painted on a gold ground, with ornaments in relief. The following Latin distich, in Gothic letters, is under the painting:—

Quis opus hoc finxit? Thomas de Mutina pinxit
Quale vides, lector, Barisim filius auctor.

This painting, which was found in the church of the Castle of Karlstein near Prague in Bohemia, is now in the Imperial Gallery at Vienna. It gained considerable celebrity in consequence of the author of the catalogue of this collection, Christian von Mehel, having described it as an oil painting, executed in 1297 by a Bohemian nobleman called Thomas von Mittersdorf. Had this been really the case, it would have given this painter precedence of the Brothers van Eyck, to whom the discovery of oil painting has been generally attributed. The assertion is, however, refuted by P. Federici in his "Memorie Trevigiane," vol. i., pp. 51, 58, 65, 70, 186, 187. The Castle of Karlstein was built by the Emperor Charles IV., and splendidly decorated about the middle of the fourteenth century.

2. Fresco paintings by Thomas of Mutina; these three subjects are selected from among forty others, in the chapter-room of the Dominican Monastery of St. Nicolo, representing the celebrated men of that order. The first of the three is the portrait of Brother Hugo of Biliom, sixth cardinal of the order

of preaching monks, and a celebrated theologian; the second portrait is that of Friar Bernard of Transverse in the province of Toulouse, a zealous preacher; the third portrait is that of Friar Robert, an Englishman and learned theologian, bishop of Porto and fourth cardinal of the Dominican order. The inscription underneath in Gothic letters, of which we have traced some as a specimen, is in the chapter-room of the monastery. It gives the date of the work with the name of the painter and the person for whom it was executed:—

Anno Domini mcccii. Prior Carbisimus ordinis predicatorem depingi fecit istud capitulum, et Thomas pictor de Mutina pinxit istud.

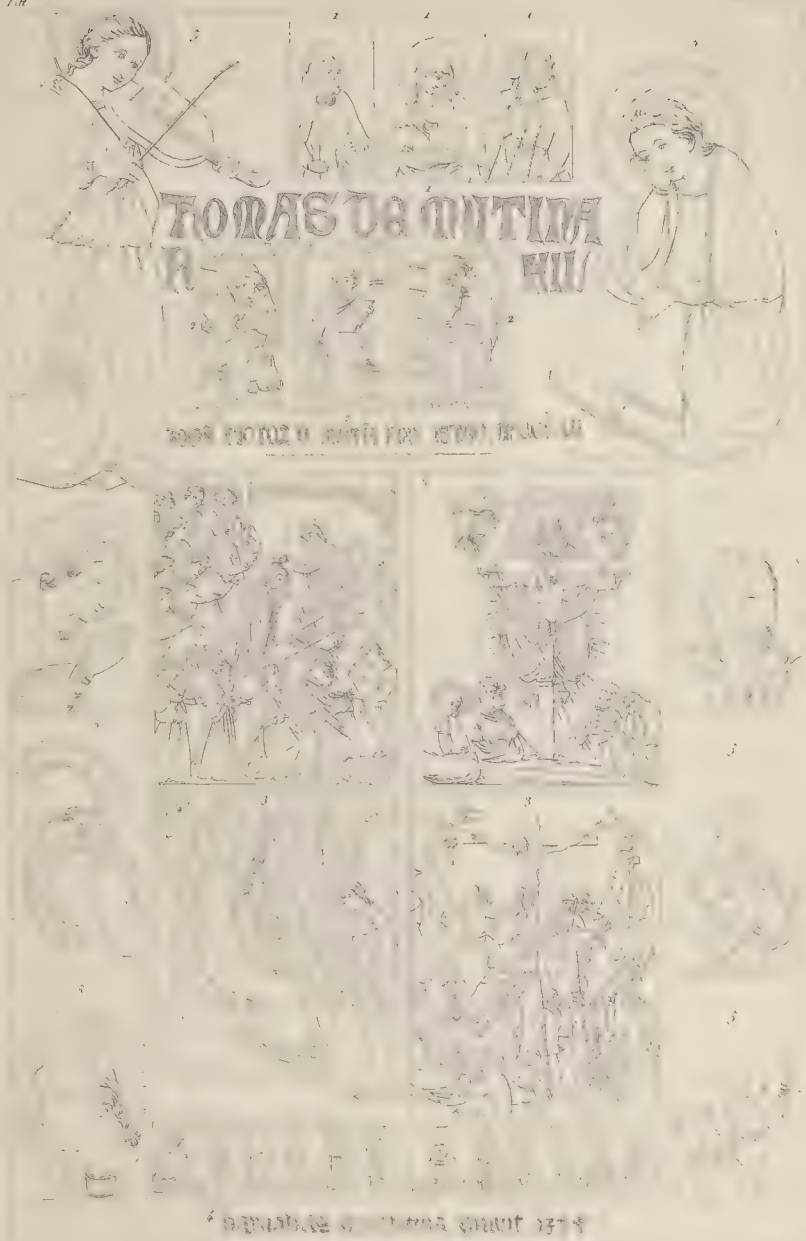
(Memorie Trevigiane, vol. i.)

3. A painting on wood by Barnabas of Mutina or Modena, divided into four compartments, on which the following subjects are represented:—

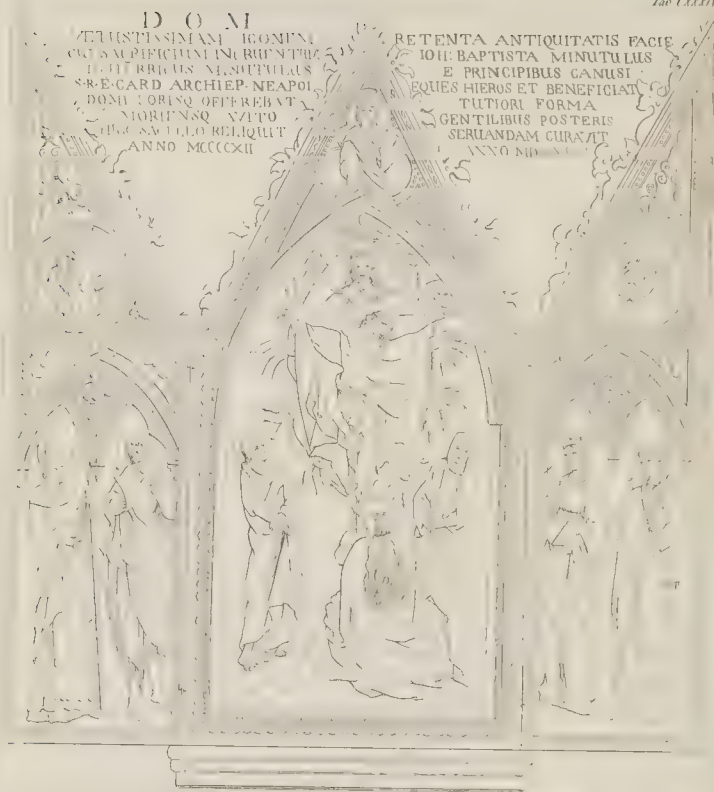
- (1.) The Virgin crowned in heaven by Jesus Christ.
- (2.) Christ on the cross in the arms of God, with the four Evangelists, the Virgin, and St. John.
- (3.) The Virgin and Child.
- (4.) The crucifixion.

4. *Barnabas de Mutina pinxit*, 1374. This inscription at the foot of the throne of the Virgin is traced from the original. To complete the notice of the ancient masters of the school of Modena, we would observe that there is a painting in the Church of the Madonna de Castignana in the diocese of Abruzzi, bearing the date 1237, and the name of Armaninus of Mutina, a master previously unknown.

5. Various figures and heads traced from the originals of No. 3, a painting by Barnabas of Mutina



Simone e i figliuoli ed il pesce di S. Tommaso e di Barnaba da Modena XIV secolo



Antico dipinto a tempera sul legno, ora a penna, nel quale si vede

PLATE CXXXIV.

A TRIPTYCHON PAINTED IN DISTEMPER ON WOOD, AT THE COMMENCEMENT OF THE
FIFTEENTH CENTURY.

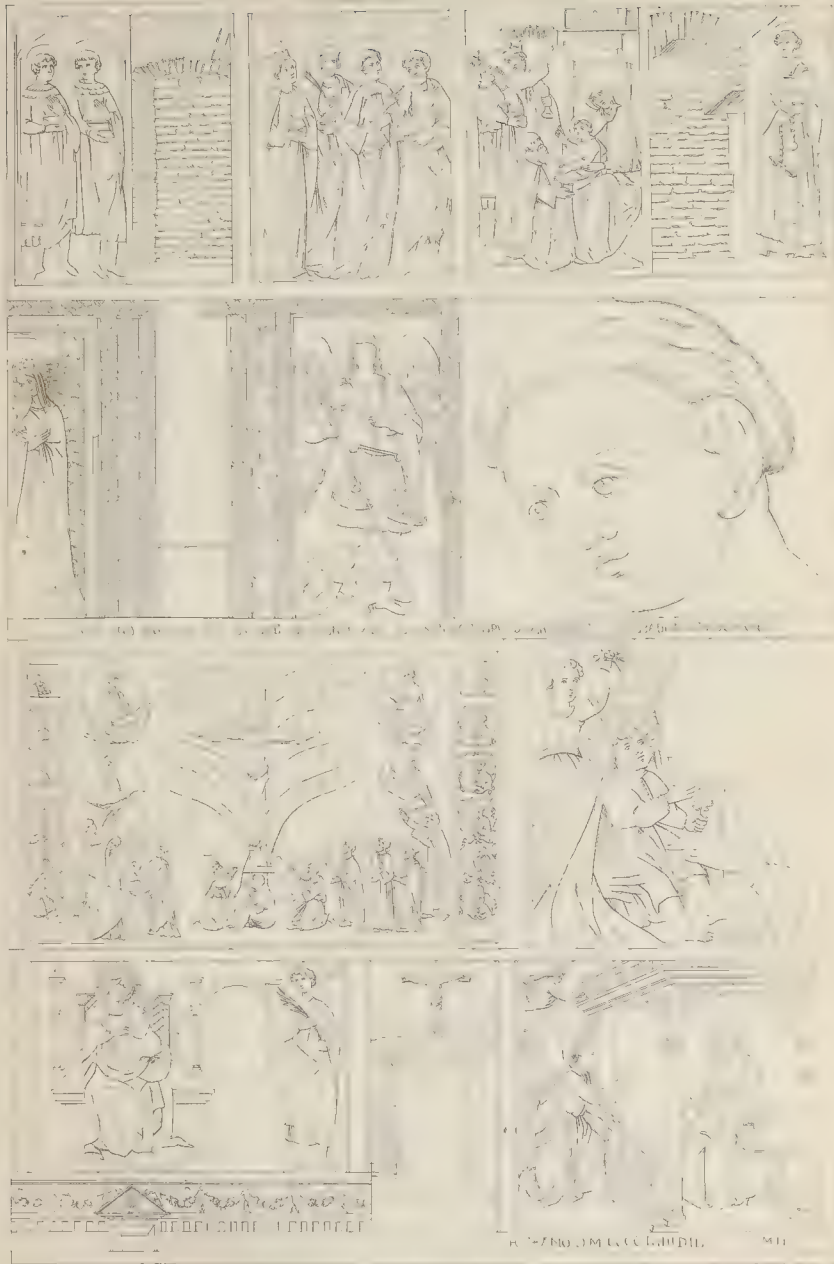
This triptychon is in the cathedral at Naples, on the altar of the chapel of the ancient and celebrated family of Minutolo.

It was bequeathed by Cardinal Enrico Minutolo, archbishop of Naples, who died in 1412. A detailed account of this chapel can be found in the "Discorso istorico della Capella de' Signori Minutoli," etc., by Benedetto Sersale; Napoli, 1745, p. 55.

PLATE CXXXV.

FRESCO PAINTINGS IN S^{TA} AGNESE OUTSIDE THE WALLS OF ROME. FIFTEENTH CENTURY.

These paintings are in a ruinous building, which originally formed part of the Convent of S^a Agnese; it is supposed to have been a dormitory, the walls of which were decorated without any complete design. There are passages of Scripture on the medallions, and on the tree with the crucifix, also the remains of two inscriptions, mentioning that these paintings were executed by command of Constantia, abbess of the convent, dated 1454 and 1456. The frieze, with festoons on the lower part of the plate, is in very good taste. The arms were probably those of the Abbess Constantia.



Platte a fresco in S. Agnese fuori della porta di Roma XV secolo



La tomba di Cristo, nella Chiesa di S. Maria in Ardeana. M. S. 1.

PLATE CXXXVI.

FRESCO PAINTING IN THE CHURCH OF S. FRANCISCO AT BOLOGNA. FIFTEENTH CENTURY.

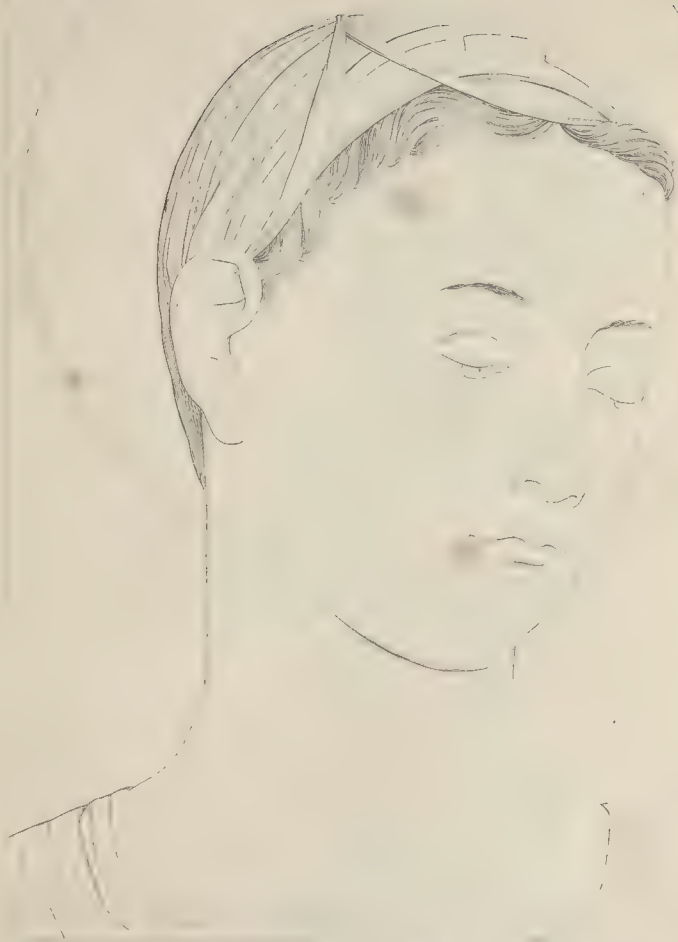
St. Bernard of Sienna preaching to a large congregation. This painting is in the chapel dedicated to St. Bernard, in the Church of S. Francisco at Bologna; it was in good preservation in 1779, when Agincourt made the drawing given in this plate, but in consequence of the repairs made in the chapel soon after, it was destroyed. The date of the completion of the painting is given underneath, April 20th, 1456, with the name of the painter, Christoph Ortali, a name (as far as we know) not mentioned by any historian.

PLATE CXXXVII.

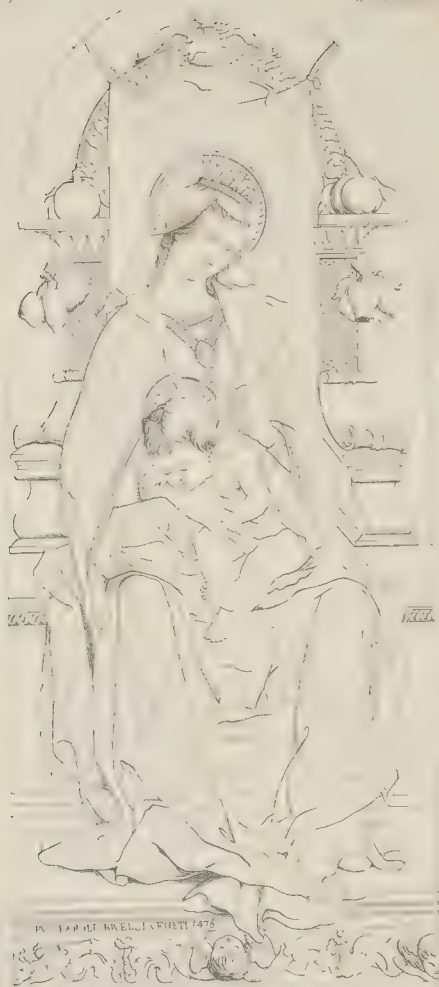
THE MARRIAGE OF THE VIRGIN; A FRESCO PAINTING BY LORENZO OF VITERBO.
FIFTEENTH CENTURY.

This great composition is in one of the chapels of the Church of S^a Maria della Verità at Viterbo; the artist is much less known than he deserves. The following passage from an ancient chronicle of Viterbo, quoted by Bussi in his history of this town, gives the details of the subject, with the date, &c.:—
“ Uno spettabile ceptadino nominato Nardo Mazzatosta de Viterbo de sua propria pecunia fece fare una honorevole cappella nella chiesa de S^a Maria della Verità ove sta la imagine della nostra donna, e dipinta et ornata per mano de Mastro Lorenzo de Viterbo alla mano manca quando entrate in detta cappella, ore appare che essa Vergine gloriosa lè dato lo anello da S^o Giuseppe, ove sono molti giovani cavati

dal naturale tra quali da quello lato ove sta la gloriosa Vergine sono depinte certe donne de più reggioni, e dietro a dette donne sta una vestita de negro, e dietro a quella detto Mastro Lorenzo volse depingere me e cavar me dal naturale, e così fece, ove vedrete uno antico homo, d'età d'anni 68½ o circa, vestito de pavonazzo et col mantello addosso et una baretta tonda in testa et calze negre el quelle e fatto alla similitudine mia fatta a dì 26 Aprile 1469, el quelle persone che vorranno leggere le mie scritture et cognoscermi vada a vedere in quello loco; l'altre figure sono fatte a similitudine d'altri, delle quali al presente non fo memoria.”



La parolice di M. Vigne, putina a piedi di Lorenzo de' Medici. V. 1.



K. PAPAT KHEL. I. 1781. 172

Am. 1781. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200.

PLATE CXXXVIII.

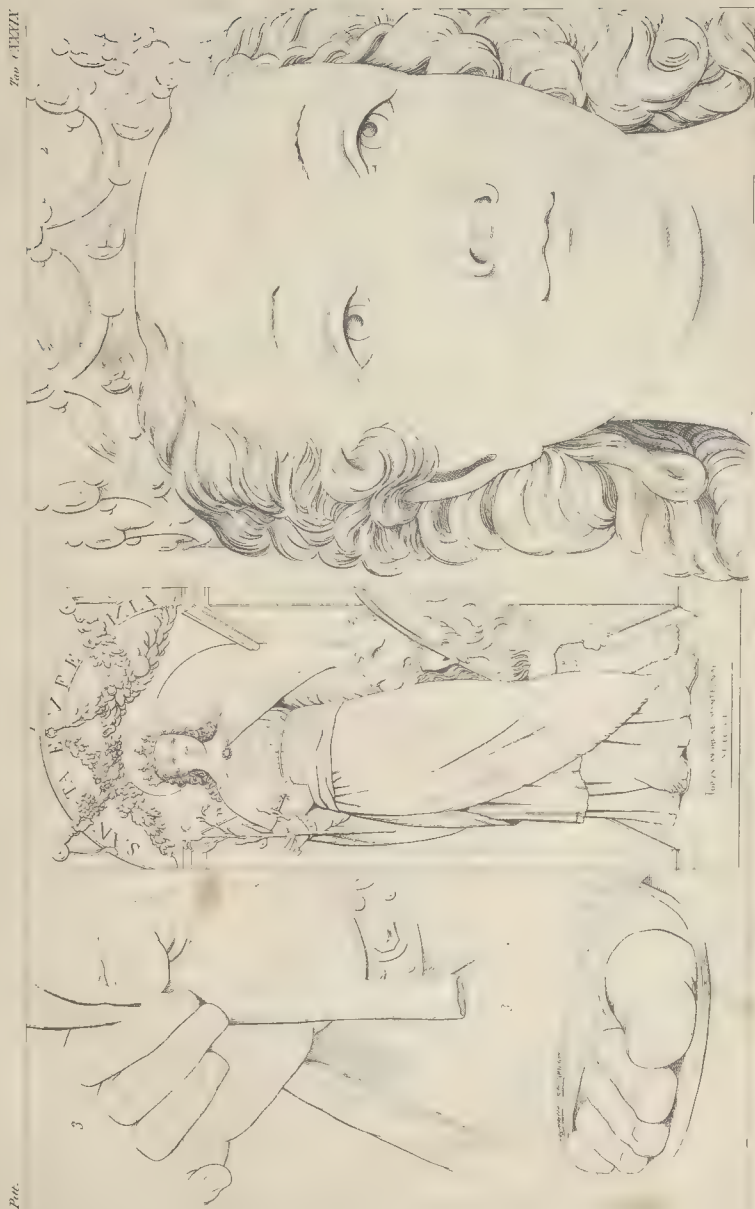
A PAINTING IN DISTEMPER ON WOOD BY CARLO CRIVELLI OF VENICE.
END OF THE FIFTEENTH CENTURY.

The Virgin and Child on a throne. The original of this picture is in the collection of Cardinal Zelada; it is dated 1476, and it bears the name of the artist, Carlo Crivelli of Venice, a painter much better known in Ancona, where he lived and left many works, than in his native city. There are two other subjects by this master given on pl. cxii. (Ridolfi, *Vite de' Pittori Veneti*, vol. i. Lanzi, *Storia Pittorica*; Bassano, 1809, vol. iii.)

PLATE CXXXIX.

PAINTING IN DISTEMPER ON CANVAS BY ANDREA MANTEGNA. FIFTEENTH CENTURY.

1. St. Euphemia, a virgin martyr; she is represented holding a lily in one hand, and a palm branch in the other. The dagger in her bosom, and the lion biting her arm, refer to the kind of martyrdom which she suffered. The painting bears the following inscription:—"OPUS ANDREÆ MANTEGNÆ MCCCCLIII."
2. The head of St. Euphemia, traced from the original painting.
3. The hand and foot of St. Euphemia, also traced from the original painting.



Attitude et vue du globe de l'oeil, vue par l'oeil.



Una Spinto e una a tavola de Andrea Mantegna 1511

PLATE CXL.

A PAINTING IN DISTEMPER ON WOOD BY ANDREA MANTEGNA

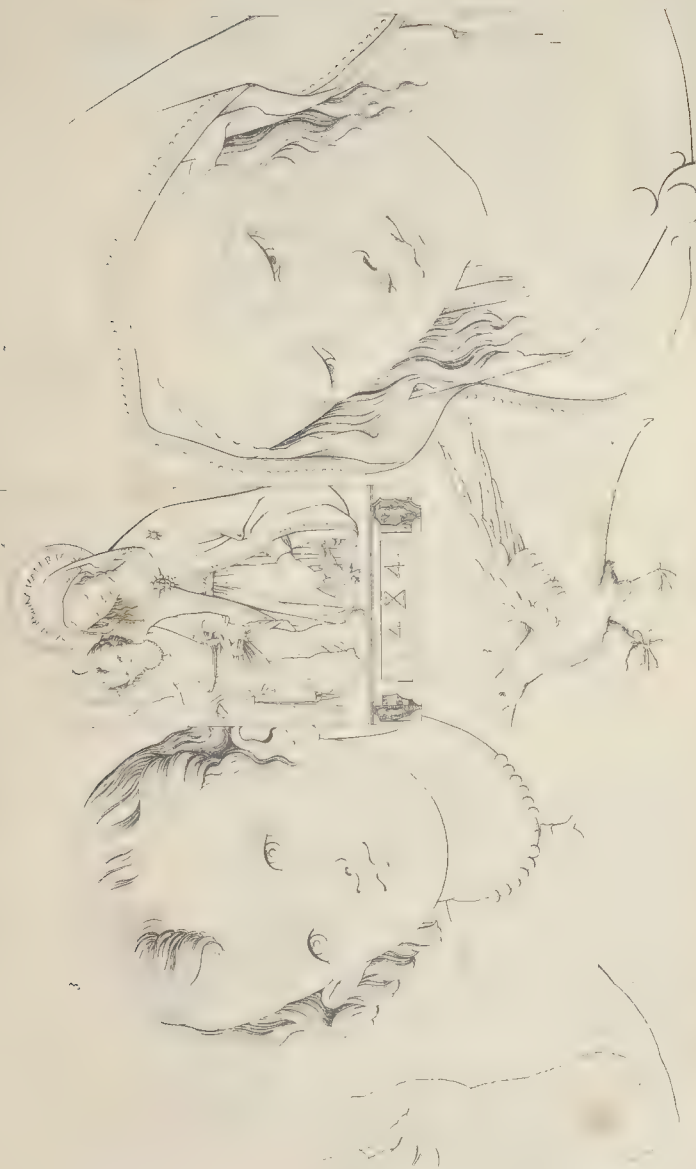
Judith returning to Bethulia, followed by her maid carrying the head of Holofernes; this painting originally belonged to the collection of Prince Giustiniani at Rome, and was afterwards added with many others to the Royal Museum at Berlin. It is given here from an original tracing, and proves the great progress caused to be made in art by Mantegna, and how useful the study of the ancient masters was in the composition of pictures. On the bas-relief at the side is the date, 1489

PAINTING J J

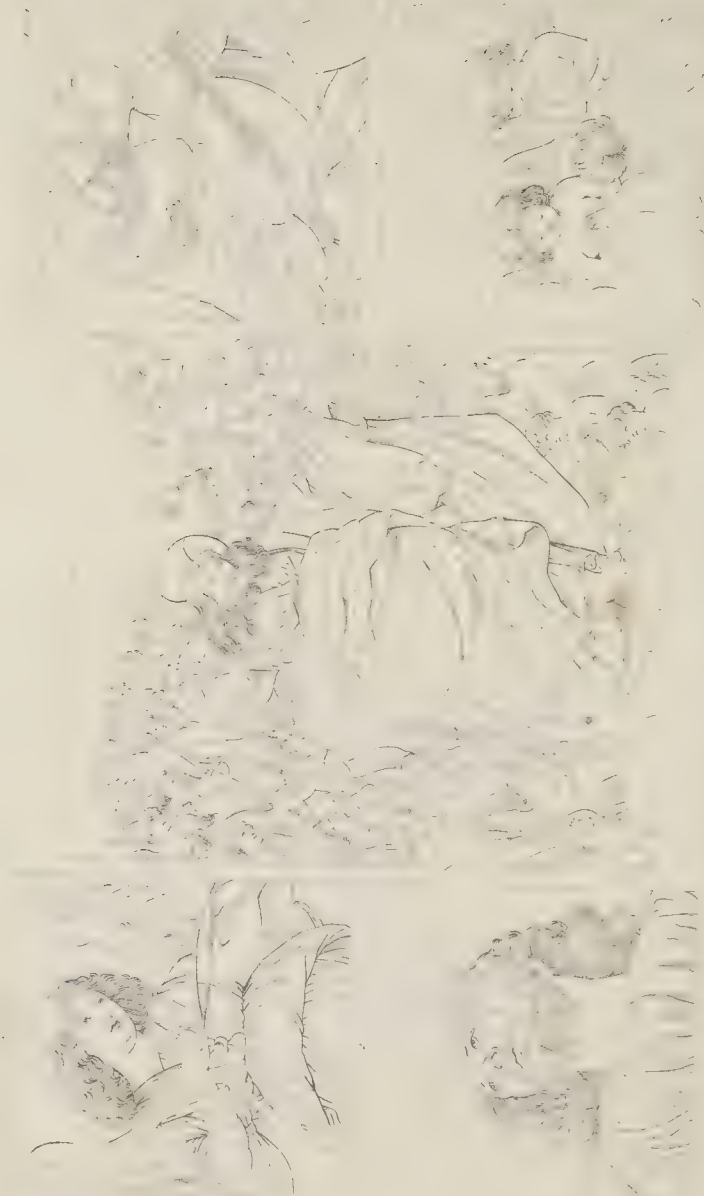
PLATE CXLI.

A PAINTING IN DISTEMPER ON WOOD. END OF THE FIFTEENTH CENTURY.

1. The Virgin and Child; the Virgin is holding her finger to a dove. This painting is dated 1484, and is in the Borgia Museum at Veletri.
2. The head of the Virgin, traced from the original.
3. Head of the infant Jesus and the dove, of the original size.



Alma's temple in herds. W. of the



— in the water depth 100 ft.

PLATE CXLII.

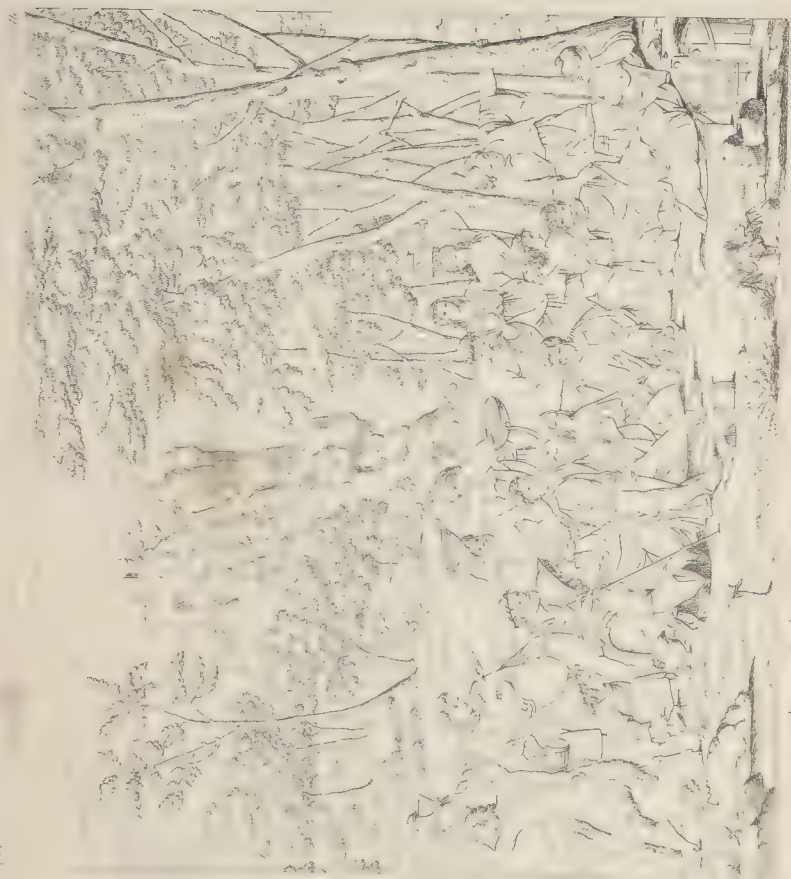
A FRESCO PAINTING BY MELOZZO DA FORLÌ, THE INVENTOR OF FORESHORTENING
FIFTEENTH CENTURY.

1. Jesus ascending to heaven, surrounded by angels and cherubin. This painting formed the centre of a large composition on one of the arches of the Apostolic Church at Rome; it was executed by order, and at the cost, of Cardinal Riario, nephew of Sixtus IV., in 1472, and is considered the first in which the art of foreshortening was used and understood. When the church was pulled down in 1702, this fragment was removed to the staircase of the Palazza Quirinale, where it still remains, with the following inscription:—"OPUS MELOTH FOROLIVIENSIS, QUI SUMMOS FORNICES PINGENDI ARTEM VEL PRIMUS INVENIT, VEL ILLUSTRAVIT."
- 2 Other fragments of the same composition, removed from the Apostolic Church to the Belvidere Palace at the Vatican.

PLATE CXLIII.

BACCHANALS BY GIOVANNI BELLINI, WITH A LANDSCAPE BY TITIAN. COMMENCEMENT OF THE
FIFTEENTH CENTURY.

This composition was commenced in 1514 by Giovanni Bellini at a very advanced age, for Alphonso I., duke of Ferrara; he died before its completion. It was finished by his most celebrated scholar, Titian, who added a landscape, but placed only the name of his master underneath—" *Joannes Bellinus, Venetus*, MDCXIII." This painting is in the Villa Aldobrandini on Monte Cavallo. (Ridolphi, *Vite de' Pittori Veneti*, vol. i., p. 57.)



Prospetto di Roma

1817-18



Engraving of a knight in armor, standing before a draped canopy. The knight is wearing a surcoat with a cross. To the right, the text "LUDOVICVS REX FRANCIE" is visible. Below the main image are two circular medallions connected by a horizontal line, each containing a different heraldic device and the same text. At the bottom, there is a line of small, illegible text.

PLATE CXLIV.

PORTRAIT OF ALPHONSO I. OF ARRAGON, KING OF NAPLES. FIFTEENTH CENTURY.

This painting on wood belonged to Don Nicolo Azara, Spanish ambassador at the court of Rome. It appears to be in oil colour, but this point cannot be ascertained with certainty. It is attributed to Antonello of Messina, who resided for some time at the court of Alphonso I. This prince was celebrated both as a warrior and lover of the arts. He is represented in complete armour, with his crown lying on an open copy of Cæsar's Commentaries, which he made his especial study. The medal underneath bears the head of this prince on one side, and Victory in a quadriga on the other, with the following inscription :—"ALFONSUS REX ARAGONUM VICTOR SICILIE PRECI." This engraving is taken from the work of Vergara, entitled "Monete del regno di Napoli;" Roma, 1715, pl. xxii., p. 68.

PLATE CXLV.

FRESCO PAINTING BY FRA GIOVANNI DA FIESOLE. FIFTEENTH CENTURY.

This painting is in the small chapel of S. Lorenzo, in the Vatican, which was built and decorated by Nicholas V. as his private oratory. Fra Giovanni da Fiesole, by whom the fresco paintings were executed, is believed to have been the pupil of Gerardo Starnina, and probably the master of Benozzo Gozzoli and of Gentile Fabriano, who became the chief of the celebrated school of Venice. Most of the subjects relate to the lives of St. Stephen and S. Lorenzo.

1. The choice of the seven deacons; St. Stephen is receiving the cup for the administration of the sacrament from the hands of St. Peter; St. Stephen succours widows and orphans.

2. St. Stephen preaching; he is accused by the Jews, and defends himself before the council.

3. The Jews drive St. Stephen out of the city, and stone him.

4. Pope Sixtus ordaining S. Lorenzo as a deacon. This painting bears the following inscription, showing that this chapel was restored under Gregory XIII.:—"Greg. XIII.

pont. max. egregiam hanc picturam a F. Joanne Angelico Fesulano ord. præd. Nicolai papæ V. jussu elaboratam ac vetustate penè consumptam instaurari mandavit."

5. St. Sixtus, thrown into prison, sends a purse with the treasures of the church to S. Lorenzo, who distributes the money to the poor.

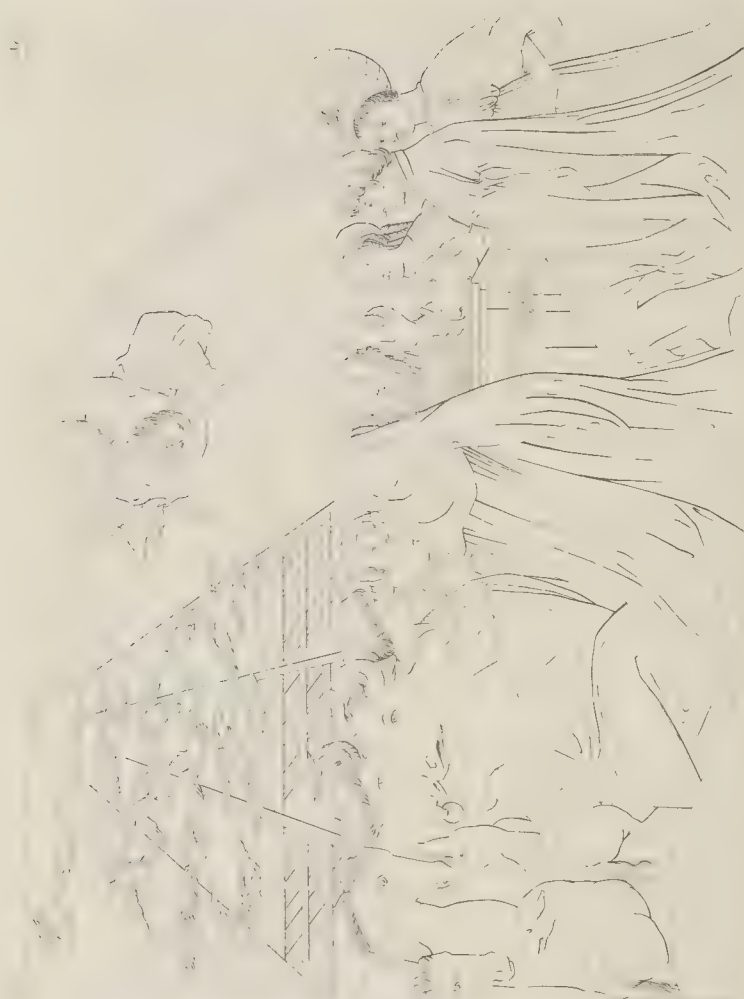
6. S. Lorenzo, carried before the prefect, is scourged and extended on a grate.

7. Groined vault of the same chapel, with the four evangelists painted larger than life on a blue ground, with stars in gold.

8. The four Greek fathers of the church, St. John Chrysostome, St. Leo, St. Athanasius, and St. Gregory.

9. The four Latin fathers of the church, St. Thomas, St. Ambrose, St. Bonaventura, and St. Augustine. (*Taja, Descrizione de Palazzo Vaticano*; Roma, 1760, p. 119. *Chattard, Nuova Descrizione del Palazzo Vaticano*; Roma, 1766, vol. ii., p. 303.)

...dunque a per... della risposta di ...



Sketch of the old mill

PLATE CXLVI.

FRESCO PAINTINGS IN TERRA VERDE BY PAOLO UCCELLO OF FLORENCE. FIFTEENTH CENTURY.

This painting is in the Dominican Monastery of S^{ta} Maria Novella. Paolo Uccello contributed the most to perfect the science of perspective and foreshortening and the play of draperies, and was the first to introduce a truthful delineation of animals and landscape. He was of the Florentine school, and this subject is considered by Vasari as the best of his works; it represents Noah, surrounded by his family, sacrificing to the Lord on leaving the ark. It is painted in a single colour of green earth heightened with white, a mode of painting adopted by this master in imitation of the first Greek painters, who, according to Pliny, executed their works in this manner. (Vasari, *Vite de' Pittori*; edit. de Rome, vol. i., p. 208. Baldinucci, *Notizie de' Professori del disegno*; Firenze, 1768, vol. iii., p. 134.)

SECOND PART, -CONTINUED.

REVIVAL OF PAINTING IN THE FIFTEENTH CENTURY.

SECOND PERIOD.

PLATE CXLVII.

A PAINTING IN TEMPERA ON WOOD, ASCRIBED TO TOMMASO GUIDI MASACCIO. FIFTEENTH CENTURY.

This and the following eight plates contain nearly the whole of the works of the celebrated Masaccio, forming quite an era in the history of art. Vasari says of him:—"Nim Maestro di quella età si accosto à moderni quanto costui;" and of his works:—"Le cose fatte innanzi a lui si possono chiamare dipinte, e le sue vive, veraci e naturali." The celebrated poet Annibale Caro wrote the following beautiful epitaph on this master:—

Pinsi, e la mia pittura al ver fu pari.
L'ateggia, lavrival, lo diedi il noto;
Le diedi affetto; inseguì il Buonarrotto
A tutti gli altri, e da me solo impari.

This painting is in the collection of M. Curti-Lepri at Rome. The subject is that of a French lady returning through Florence from a pilgrimage to Rome, with her little son. The child is exhausted by the fatigues of the journey, and lies at the point

of death; when the mother, full of faith, throws herself at the feet of S. Zenobio or Zeno, bishop of this city, who makes the sign of the cross, and restores him to health, in the presence of a large assemblage of the clergy and inhabitants of the town. There is an inscription on the façade of the Altoviti palace, in the Strada Albizzi at Florence, where the event occurred, to the following effect:—"B. ZENOBIVS PVERVM A MATRE GALLICA ROMAM EUNTE SIBI CREDITVM, ATQVE INTEREA MORTVVM, DVM EADEM REVERSA SIBI VRBEM LVRANTI HOC IN LOCO CON- QVERENS OCCVRIT, SIGNO CRVCIS, AD VITAM REVOCAT AN. SAL. cccc." The subject of this composition is the same as that of the bronze bas-relief by Masaccio's celebrated cotemporary Lorenzo Ghiberti, which we have given in pl. xlii. of the part on Sculpture. (Cinelli. *Belezze de Firenze*, 1677, p. 359. Richa, *Chiese Fiorentine*, vol. i., p. 124. Lanzi, *Storia Pittorica*; Bassano, 1809, vol. i., p. 58.)

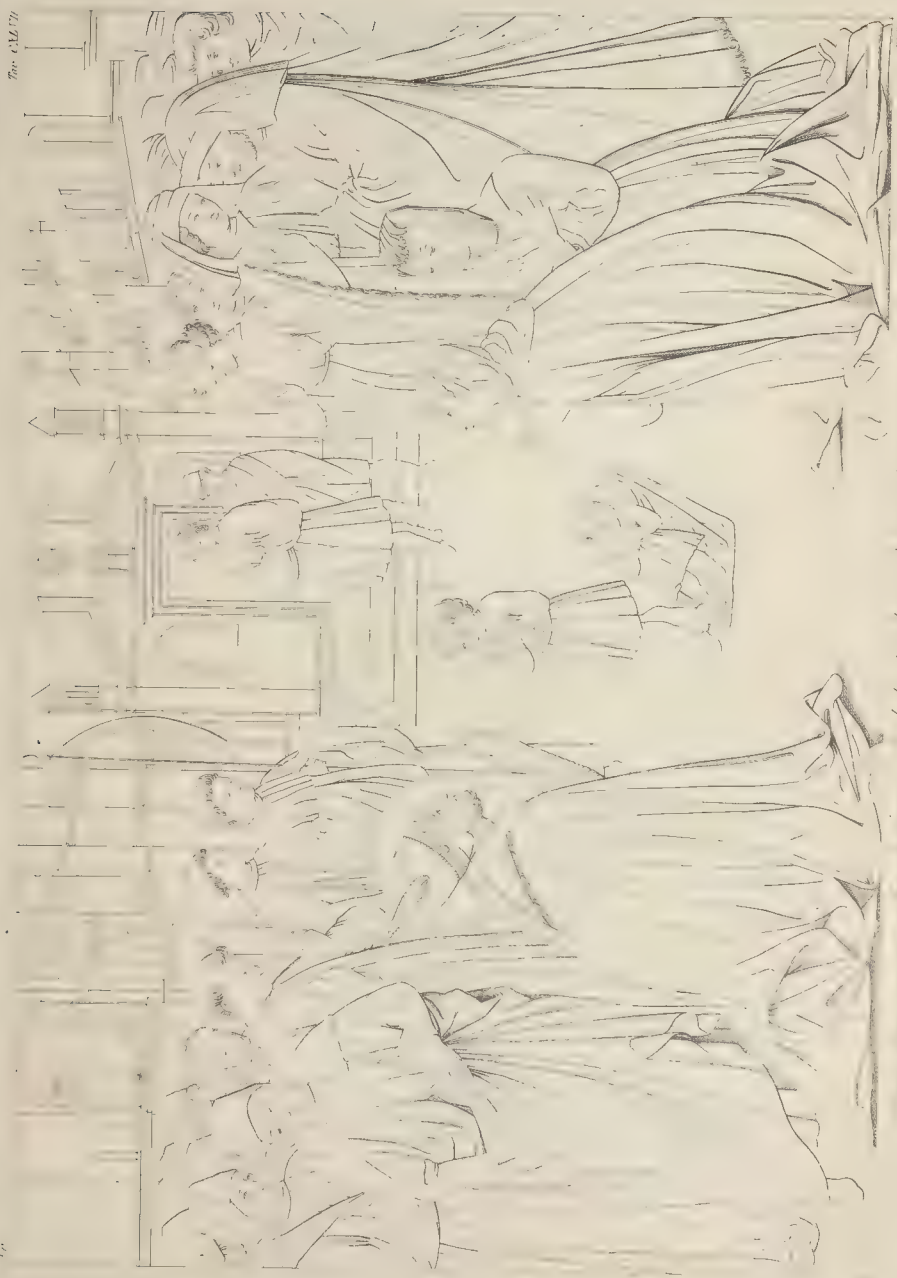


Fig. 1. The actress, Mrs. Siddons, in the role of the Queen of Sheba, from the play, 'The Queen of Sheba', by J. M. W. Turner.

1077A. 102



Alte e p. u. e. Alti. in disegno del Campidoglio. 1. 10.

PLATE CXLVIII.

FRESCO PAINTING BY MASSACIO IN THE CHURCH DEL CARMINE AT FLORENCE.
FIFTEENTH CENTURY.

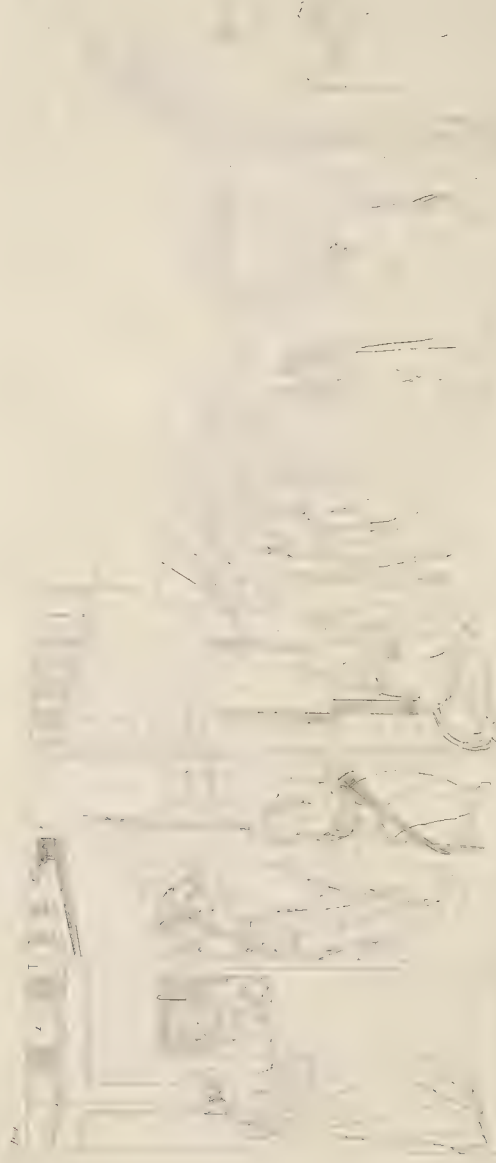
The subjects of this and the three following plates are painted on the walls of the Brancacci Chapel in the Church del Carmine, and are considered among the finest works of Masaccio. According to Vasari and Borghini, this set of paintings, giving the history of St. Peter, was commenced by Masolino of Panicale, continued by his scholar Masaccio, and completed by Filippino Lippi. They served as studies to most of the great masters who followed and perfected the revival of art, such as Leonardo da Vinci, Fra Bartolomeo di San Marco, Andrea del Sarto, Raphael, Michael Angelo, &c. The subject of this plate, which is one of the most beautiful, represents the Emperor Nero condemning St. Peter and St. Paul to death, and the crucifixion of Peter. (Vasari, vol. i., p. 239. Borghini, *Il Riposo*; Firenze, 1730, p. 253. Baldinucci, *Notizie de' Professori del disegno*; Firenze, 1768, vol. iii., p. 173.)

PLATE CXLIX.

FRESCO PAINTING IN THE CHURCH DEL CARMINE AT FLORENCE, COMMENCED BY MASSACCIO, AND
FINISHED BY FILIPPINO LIPPI. FIFTEENTH CENTURY

Two different scenes are represented in this painting: on one side, St. Peter is preaching the word of God from the episcopal pulpit; on the other, he is restoring the nephew of the emperor to life, in presence of the whole court. We learn from Vasari and Borghini, that an early death prevented Masaccio's finishing this painting, and that it was completed by Filippino Lippi.

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General view of the interior of the church, showing the nave, choir, and apse.

PLATE CL.

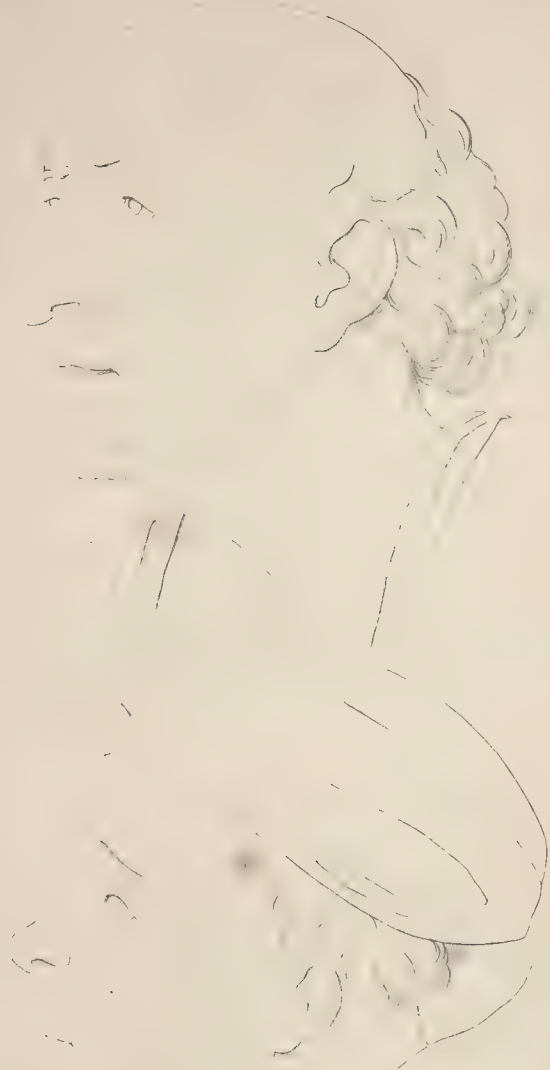
FRESCO PAINTINGS BY MASACCIO IN THE CHURCH DEL CARMINE AT FLORENCE.
FIFTEENTH CENTURY

1. St. Paul visiting St. Peter in prison.
2. An angel liberating St. Peter.
3. Peter and John healing the sick at the entrance of the temple.
4. Peter baptizing converts; Vasari particularly praises the correctness and expression of the naked figures in this composition.
5. Adam and Eve driven from paradise; Raphael considered these figures so fine that when painting the same subject in the Vatican, he did not hesitate to make use of them.

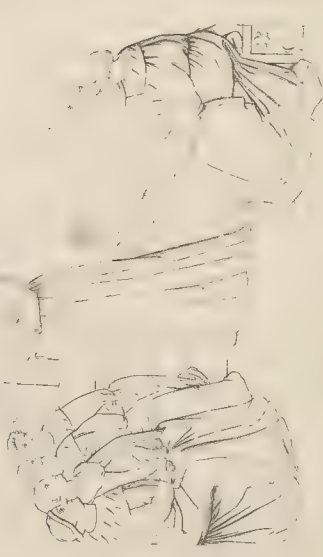
PLATE CII.

HEADS, FROM THE FRESCO PAINTINGS OF MASACCIO IN THE CHURCH DEL CARMINE AT FLORENCE
FIFTEENTH CENTURY.

These two heads, taken from No. 3 of the preceding plate, are traced from the originals.



*Fig. 11. Vista della p. n. di M. M. nella camera del camino
in casa, N. 11.*



L'opéra a Paris de. M. de la Harpe, en 1789. en. Paris. M. de.

PLATE CLII.

FRESCO PAINTINGS BY MASACCIO IN THE CHURCH OF ST. CLEMENT AT ROME.
FIFTEENTH CENTURY.

1. St. Catherine arguing with the heathen judges who have condemned her to death.
2. The beheading of St. Catherine. The subjects of this and the two following plates, although executed by Masaccio, are very inferior to those in the Church del Carmine; they have also been painted over. They are on the walls of the Chapel della Passione, the plan and situation of which is given in pl. xvi. of the Architectural part of this work.

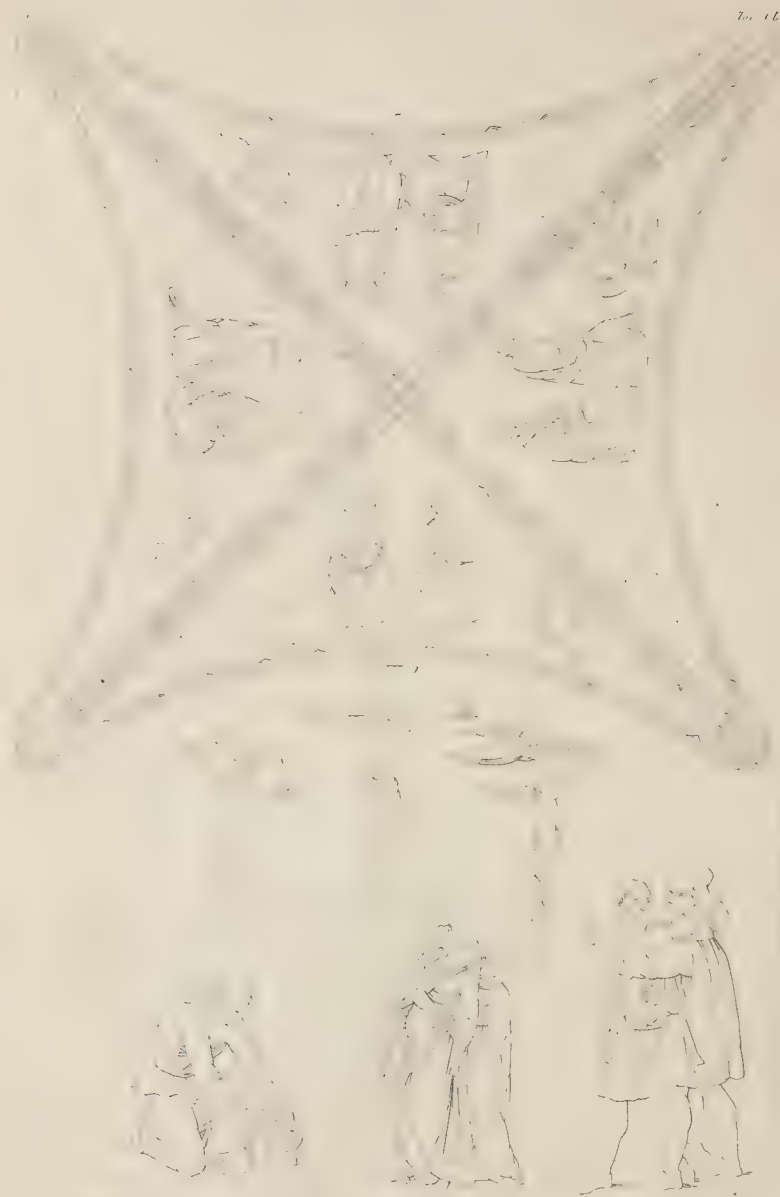
PLATE CLIII.

FRESCO PAINTINGS BY MASACCIO IN THE CHURCH OF ST. CLEMENT AT ROME.

1. St. Catherine healing a sick child ; a painting in the Chapel of St. Clement.
2. Various figures and heads, given of their full size from paintings in the same chapel.



Una pila a pila de Manganese nella forma di un Manganese



Costume, come dei dipinti a p. n. di Gassan nella chiesa di S. Clemente in Roma. V. 1.

PLATE CLIV.

FRESCO PAINTINGS BY MASACCIO IN THE CHURCH OF ST. CLEMENT AT ROME.

1. Christ on the cross between the two malefactors, with the Virgin and other figures beneath. This composition is over the altar in the Chapel della Passione.
2. Arched ceiling of the same chapel, with the four evangelists and four fathers of the church, painted on a blue ground with stars of gold.

PLATE CLV.

A COLLECTION OF THE PRINCIPAL WORKS OF MASACCIO AT ROME AND FLORENCE.
FIFTEENTH CENTURY.

Although the subjects on this plate have been given separately on the eight preceding plates, we have thought it desirable to unite them on one, as affording better means of judging of the influence these works were likely to exercise on art.

1. (pl. cliii.) St. Catharine healing a child at the request of its mother; in the chapel of the Church of St. Clement.
2. (pl. cliiv.) The three Marys, from the crucifixion.
3. From the same.
4. (pl. clii.) St. Catharine before her judges.
5. (pl. cliv.) Two paintings from the vault of the chapel of St. Clement at Rome.

6. (pl. clii.) Beheading of St. Catharine; from the Church of St. Clement at Rome.

7. (pl. cli.) St. Peter in prison, visited by St. Paul; from the Chapel of Brancacci in the Church del Carmine at Florence.

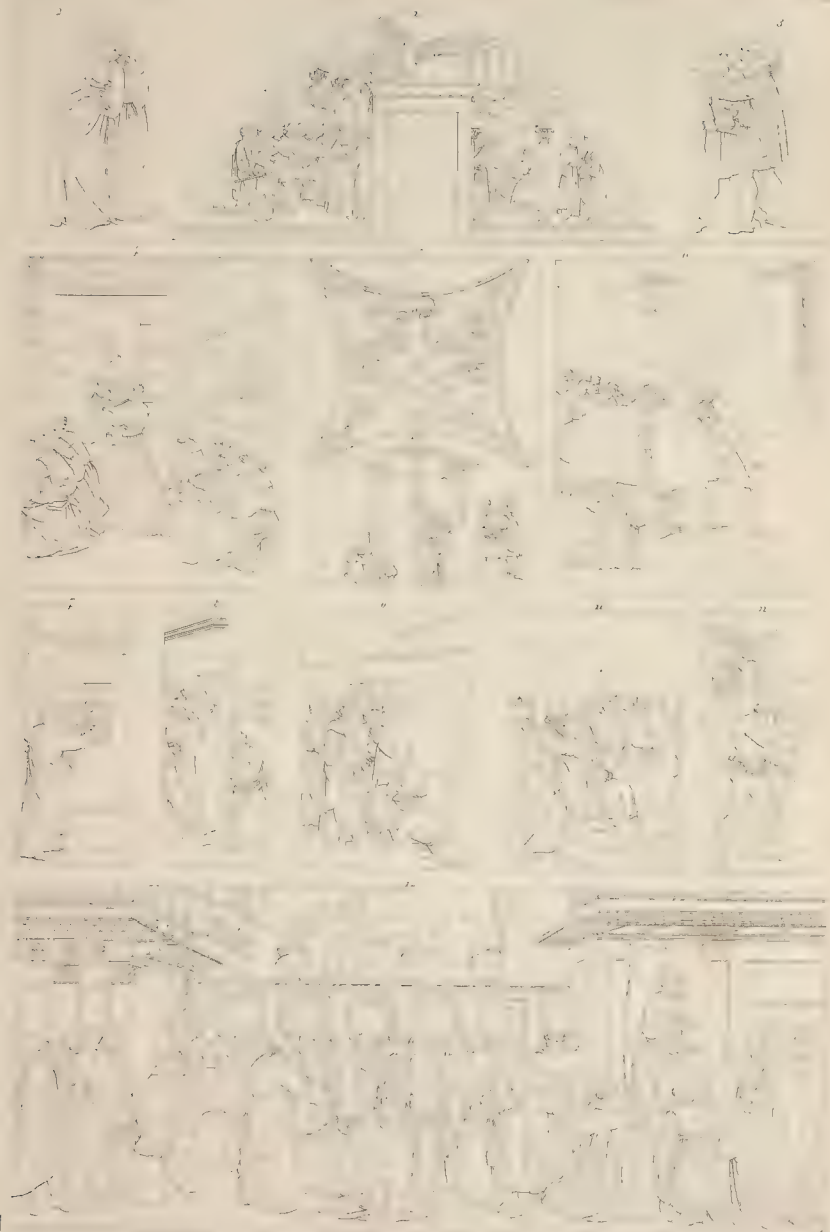
8. Peter delivered from prison; from the same.

9. Peter healing by his shadow; from the same.

10. Peter administering baptism; from the same.

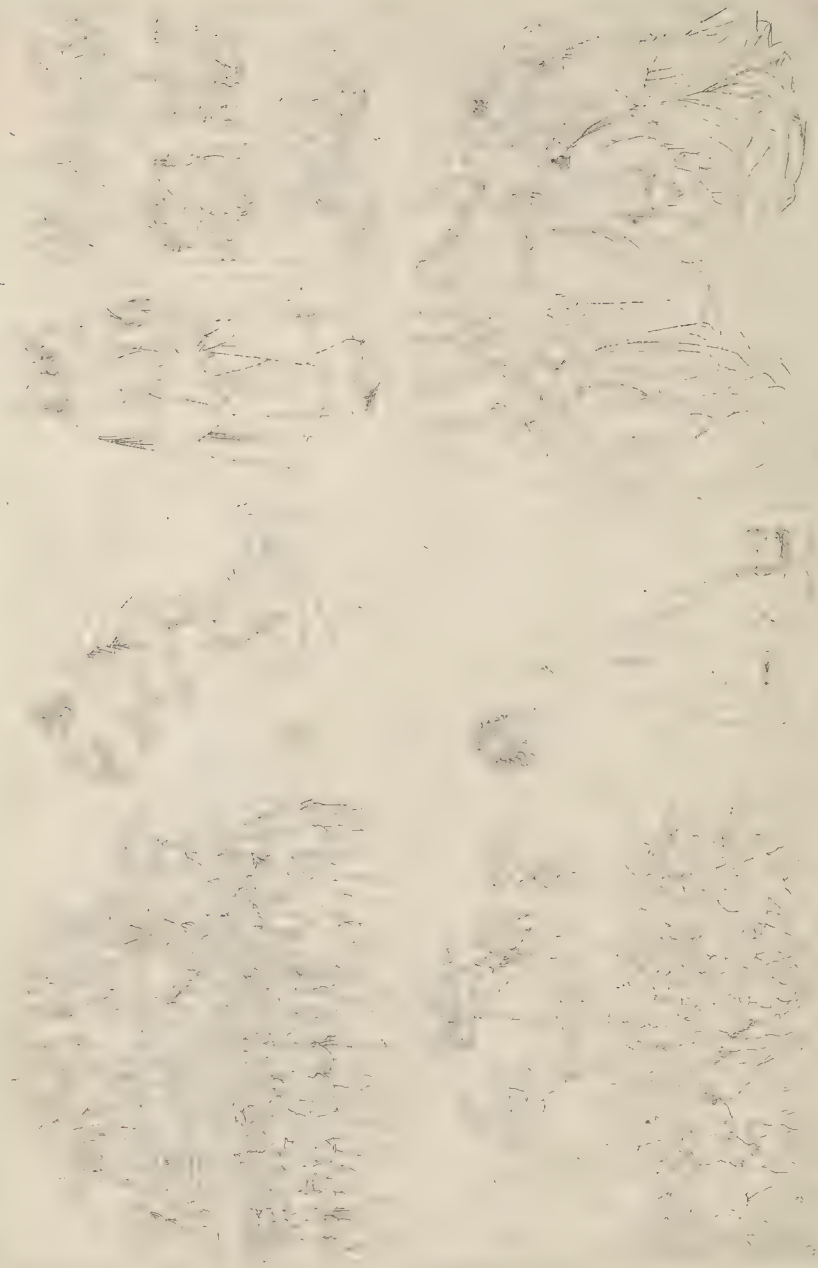
11. Adam and Eve driven from paradise; from the same.

12. (pl. cxlix.) The preaching and miracles of St. Peter; the same.



Riunione delle principali opere di Mosca in Ben e i m. d'arg. Al. 1800.

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PLATE CLVI.

PAINTINGS IN FRESCO AND ON WOOD, AT ORVIETO AND CORTONA, BY LUCA SIGNORELLI.
FIFTEENTH CENTURY.

All the subjects on this plate, with the exception of No. 7, are in the Cathedral of Orvieto, in the Chapel della Madonna di san Brizio. They are justly celebrated in the history of art as the first paintings in which a true knowledge of anatomy and the use of the naked figure is found; and even now they excite astonishment in the mind of every artist who beholds them. (Vasari; Roma, vol. i., pp. 513 and 518. Lanzi, *Storia Pittorica*, vol. i., p. 78.) The Padre della Valle gives a detailed account of these paintings in his "*Storia del duomo di Orvieto*;" Roma, 1791, from which is extracted the following description:—

1. Paradise; or the elect received in heaven. A choir of angels perform on various instruments, whilst others bestow crowns and branches of palm. (Ibid., pl. xxxiv.)

2. An angel strewing flowers; from the preceding. The original is of the size of life. (Ibid., pl. xxxvi.)

3. These two figures are supposed to be portraits of Luca Signorelli and Fra Giovanni da Fiesole, who painted the ceiling of the Chapel della Madonna di san Brizio. They are taken from a composition of Signorelli, in which he represents the fall of Antichrist. (Ibid., p. 213.)

4. Various mythological subjects surrounding the large compositions.

5. Hell, or the judgment of the damned. Fallen angels, in the form of devils, driven from heaven, take the souls of the

damned with them to hell. The idea of this composition, the most celebrated in the chapel, appears to have been suggested to Signorelli by Dante. The devil bearing a female on his wings, in the upper part of the picture, seems to interpret exactly the following lines of the poet:—

E vidi dietro a noi un Diavol nero;

Ahi quant' egli era nell' aspetto fiero!

E quanto mi pareva nell' atto acerbo,

Con l' ale aperte e sovra i piè leggero.

L'omero suo ch'era acuto e superbo

Cercava un peccator con ambo l'anche.

If Signorelli owed some of his ideas to the poet, the great masters who followed owed much to him. Michael Angelo, according to the testimony of Vasari, did not hesitate to own that he had deeply studied this composition, and even imitated some of the figures in his last judgment. (Ibid., pl. xxxiii., p. 214. Vasari; Ed. of Siena, by Lavalle, vol. iv., p. 341.)

6. A devil strangling one of the damned; reduced from a tracing of the original in the preceding composition.

7. The institution of the Lord's supper. This composition is painted on wood in the choir of the Cathedral at Cortona. Judas, already contemplating his treachery, places the holy wafer given by his master in his purse.

PLATE CLVII.

FRESCO PAINTINGS BY DOMENICO GHIRLANDAJO IN THE CHURCH OF S^{TA} MARIA NOVELLA AT FLORENCE
FIFTEENTH CENTURY.

The subjects on this plate are selected from the works of Ghirlandajo as showing the peculiar merits of this master, who possessed great variety of idea, with grace and elegance of expression. He was also the first to apply a knowledge of perspective, which gives great space to his compositions. (Vasari; Rome, vol. i., p. 425. Lanzi, *Storia Pittorica*, vol. i., p. 75.)

1. The birth of John the Baptist; Vasari greatly praises this composition, and most especially the figure of the woman who is stretching out her arms for the child.
2. The meeting of Mary and Elizabeth; this picture is enriched with a portrait of Ginevra Benci, who was greatly celebrated for her beauty. She is the taller of the three women on the right.
3. The birth of the Virgin; the richness of the architecture in this composition is very remarkable. (Vasari, vol. i., p. 430. Richa, *Chiese Fiorentine*, vol. iii., p. 64.) The school established by Domenico Ghirlandajo proved of great service to the masters who succeeded him, especially to the celebrated Buonarroti.



Partita a fresco di Domenico Ghirlandajo nella chiesa di S. Maria novella in Firenze.

PLATE CLVIII.

CHRONOLOGICAL SUCCESSION OF THE OLD MASTERS OF THE SCHOOLS OF BOLOGNA AND NAPLES.

FOURTEENTH TO THE SIXTEENTH CENTURY.

1. Fragment of a composition of the judgment of the woman taken in adultery; painted in fresco by Vitalis of Bologna, in the Church della Madonna di Mezzaratta. Another work of a larger size by this master is given in plate cxxvii. He flourished about the middle of the fourteenth century, and is considered one of the first of the school of Bologna. (*Malvasia, Felsina Pittrice*, vol. i., p. 15. *Lanzi, Storia Pittorica*; *Bassano*, 1809, vol. v., p. 12.)

2. The circumcision of Jesus Christ; a fresco painting in the Church of the Madonna di Maszarata, by Jacopo d'Avanzi and Simon of Bologna, surnamed de' Crocifissi. (*Malvasia, Ibid.*, vol. i., p. 18.)

3. Moses giving his code of laws to the Jews; this fresco painting in the same church is by Christophoro da Bologna, who flourished at the end of the fourteenth century. A composition by this master is given on plate clx. (*Malvasia*, vol. i., p. 23. *Pitture di Bologna*, 1782, p. 364.)

4. The marriage of a prince; a fresco painting in the same church by Lorenzo of Bologna, a contemporary and rival of Vitalis. (*Malvasia, Ibid.*, vol. i., p. 16. *Pitture di Bologna*, p. 365.)

5. The Virgin and Child with St. John, St. Francis, St. Bernard, St. Sebastian, and St. George; this painting was for a long time ascribed to Francesco Francia on account of the superscription, "Francia aur. Bon. MDXXVI," but the initial J has since been discovered, proving that it was the work of Jacobus Francia, the son and pupil of Francesco. This painting was taken from the Church of S. Francesco to the Academy of Bologna. (*Pitture di Bologna*, 1782, pp. 95 and 490. *Lanzi, Storia Pittorica*, vol. v., p. 23.)

6. A group of armed men; a painting on wood in the gallery of the Malvezzi Palace at Bologna, by Giovanni Maria

Chiodarolo, one of Francesco Francia's best scholars. There are other works by the same master in the Palazzo della Viola in the same town. (*Pitture di Bologna*, p. 32. *Malvasia, Ibid.*, p. 58.)

7. Pope St. Urban converting and instructing Tiburtius, husband of St. Cecilia; this composition in the Church of St. Cecilia, is by Lorenza Costa, pupil of Francesco Francia. It was executed about the year 1506, in competition with Chiodarolo, Aspertini, and others, who were employed to illustrate the life of St. Cecilia in this church. (*Pitture di Bologna*, p. 59. *Vasari*, vol. ii., giunta, p. 29.)

8. Apollo and Marsyas; this painting is in the Palazzo della Viola, now the Gymnasium, at Bologna; it is by Innocenzio Francucci, surnamed Innocenzio da Imola, also a pupil of Francesco Francia, and great imitator of Raphael. He flourished from 1506 to 1549. (*Pitture di Bologna*, p. 32. *Malvasia, Ibid.*, vol. i., p. 146.)

9. Diana and Endymion; a fresco painting in the same palace by Amico Aspertini, another pupil of Francesco Francia, who died in 1552 at the age of 78. (*Pitture di Bologna*, p. 32. *Malvasia, Ibid.*, p. 141.)

10. The birth of the Virgin; a fresco painting in the choir of the Church of S. Giovanni a Carbonara at Naples, by Stefanone, an ancient master of the Neapolitan school. (*Dominici, Vite de' Pittori Napoletani*, vol. i., pp. 74 and 77.)

11. The birth of Christ; a fresco painting in the Church of Monte Oliveto at Naples, by Antonio Solario, called the Zingaro, the scholar and son-in-law of Colantonio del Fiore. He travelled for some time and was the first to introduce the style of other Italian schools in his native city in the early part of the fifteenth century. (*Dominici, Ibid.*, vol. i., p. 125.)

PLATE CLIX.

FRESCO PAINTINGS OF THE SCHOOL OF BOLOGNA. FOURTEENTH CENTURY

The Virgin and infant Jesus receiving the homage of angels, saints, and martyrs; this fresco painting is in the ancient
(church of San Mamolo) at Bologna.



Adorazione del Re della Santa Maria, e Gesù. All. 1. 1.

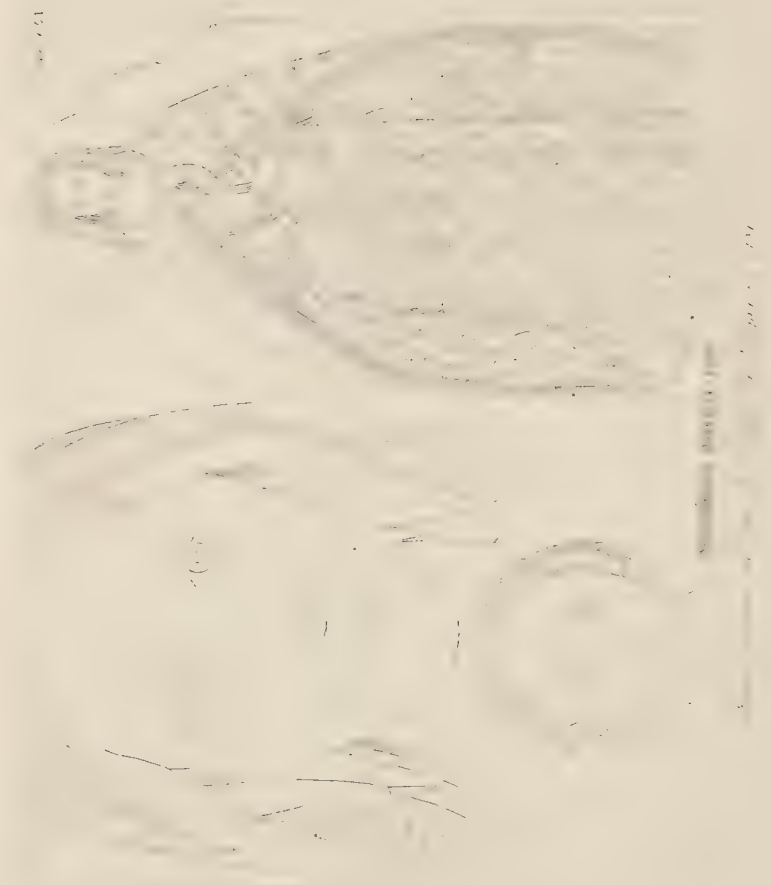


PLATE CLX.

PAINTING IN DISTEMPER ON WOOD BY CHRISTOPHER OF BOLOGNA. END OF THE FOURTEENTH CENTURY.

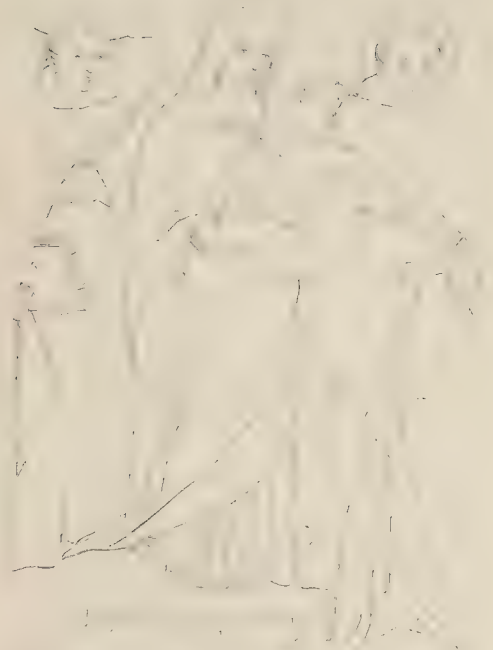
The Virgin with the infant Jesus in her arms; a painting over the high altar of the Church of the Madonna della Mezzaratta. Monks on one side and nuns on the other are kneeling under the mantle of the Virgin. The two heads at the side are from tracings of the original. The words "CHRISTOPHORUS PINXIT, 1380," are at the back of the painting. A composition by this master has already been given in pl. clviii, No. 3. (*Pitture di Bologna*, 1782, p. 362.)

PLATE CLXI.

A PAINTING IN DISTEMPER ON WOOD, OF THE NEAPOLITAN SCHOOL, IN THE EARLY PART OF THE
SIXTEENTH CENTURY.

The Virgin and Child with two monks. One, apparently intended for St. Dominic, is presenting a nun, whose name is given in the inscription underneath:—"HOC OPUS FIERI FECIT SOROR MATALENA MORMINA SUB ANNO 1501." The other monk is St. Peter the martyr.

The C.M.



Attitude a l'empire sur l'empire. L'empire a l'empire. L'empire a l'empire.

PLATE CLXII.

CHRONOLOGICAL SUCCESSION OF THE OLD MASTERS OF THE VENETIAN SCHOOL, FROM THE FOURTEENTH TO THE SIXTEENTH CENTURY.

1. A council or synod; a fresco painting in the Augustine Church at Padua, attributed to Guariento, a native either of Padua or Verona, who flourished about the year 1360. (Rosetti, *Descrizione delle Pitture, Sculture, ed Architetture di Padova*, 1780, p. 159.)

2. The Virgin and Child on a throne surrounded by angels and saints. This painting is in the Chapel of St. Giacomo and Filippo, in the Church of S. Antonio at Padua; it has generally been attributed to Guisto de' Menabuoi, known by the name of Guisto Padovano, who flourished about 1380. (Rosetti, *Ibid*, p. 51.)

3. Half length figure of the Virgin and Child. This painting bears the name of Giacomo Bellini, the father of Gentile and Giovanni Bellini, the founders of the Venetian school. He flourished about 1456.

4. St. Jerome taking a thorn from the foot of his lion, whilst the frightened monks run away. This painting is one of the first executed on canvas; it is preserved in the Scuola di san Girolamo at Venice. Ridolfi and Zanetti attribute it to Luigi Vivarini, who flourished about 1414, but the style of the painting proclaims a more advanced state of art; it is therefore probably, as Lanzi remarks, by another Luigi Vivarini of the same family, who flourished about 1490, at the same time as Giovanni Bellini and Vittore Carpaccio. (Ridolfi, *Vite de' Pittori Veneti*, vol. i., p. 20. Zanetti, *Della Pittura Veneziana*, p. 13. Lanzi, *Storia Pittorica*; Bassano, 1809, vol. iii., p. 18.)

5. Half length figure of the Virgin and Child. This painting is dated 1450, and bears the name of Francesco Squarcione of Padua, who died in 1474 at the age of eighty. He was the founder of a school in his native town which exercised great influence over that of Venice, from which the celebrated Mantegna, chief of the Lombard school, sprung.

6. St. Sebastian in his coffin. This composition is selected from four others relating to the history of this saint, in the library of the Capitol at Padua, by Niccolo Semitecolo; one of the paintings is dated 1367. (Rosetti, *Pittura di Padova*, p. 140. Zanetti, *Ibid*, p. 10. Lanzi, *Ibid*, vol. iii., p. 12.)

7. St. Sebastian pierced with arrows. The name of Sebastian Zuccati of Treviso, or, according to some, of Ponte in the Valtelino, is written underneath; he lived about 1490, and was one of Titian's first masters.

8. Christ on his throne, blessing a woman who kneels at his feet. The throne and dress of Christ are particularly richly ornamented. This painting, which belongs to the collection of Signor Sasso, bears the name of Quiricius of Murano, who lived about 1470.

9. Herod commanding the murder of the Innocents. This composition bears the name of Hieronymus Mocetto, one of the first scholars of Giovanni Bellini. Works are known by this master bearing the dates of 1484 and 1495. (Lanzi, *Ibid*, vol. iii., p. 43.)

10. The Virgin and Child, with Mary Magdalene. Underneath are the following words:—"PASQUALINUS VENETUS PINXIT 1496."

11. A painting in three compartments, representing the interment of Christ by the Virgin and St. John in the centre, and at the sides St. Jerome, and a holy martyr. These half length figures are of the size of life in the original. The name of Carlo Crivelli of Venice is inscribed on this painting, in clear Roman character. We have already spoken of him in pl. cxxxviii. (Zanetti, *Ibid*, p. 19. Lanzi, *Ibid*, vol. iii., p. 21.)

12. Portrait of Giacomo d'Ascoli of the order of Franciscans by Carlo Crivelli. The painting is six feet three inches in length, and two feet ten inches in width. Although this picture is on canvas, and is dated 1477, it appears to be painted in distemper.

13. St. Jerome dying receives the holy sacrament on his knees.

14. The burial of St. Jerome. The originals of this and the preceding are in the Scuola di san Girolamo at Venice; they are both by Vittore Carpaccio, who flourished at the end of the fifteenth and commencement of the sixteenth century. (Ridolfi, *Ibid*, vol. i., p. 28. Zanetti, *Ibid*, p. 37. Lanzi, *Ibid*, vol. iii., p. 41.)

15. Two half length figures of a man and woman, by Giorgio Barbarelli di Castel Franco, commonly called Giorgione; he died in 1511 at the age of thirty-four, and is considered one of the first masters of the Venetian school. Some of the subjects on this plate are painted in fresco, but most of them are in distemper on wood. Nearly all bear the date and name of the artist, a custom universally adopted by the Venetian school.

PLATE CLXIII.

CHRONOLOGICAL SUCCESSION OF THE ANCIENT MASTERS OF THE TUSCAN SCHOOL, SUCCESSORS OF GIOTTO FOURTEENTH AND FIFTEENTH CENTURIES.

1. The descent from the cross; a fresco painting in the Church of S. Francisco at Assisi. It is ascribed to Puccio Capanna, who flourished about 1334, and was one of Giotto's best scholars.

2. The death of St. Ranieri; a fresco painting in the Campo Santo at Pisa, by Antonio Veneziano. (*Etruria Pittrice*; Firenze, 1791, vol. i., pl. xii.) According to Vasari he was a Venetian, but according to others a Florentine; he died in 1383, at the age of seventy-four. He never retouched his fresco paintings when dry, and they have the uncommon merit of remaining in good preservation.

3. The inhabitants leaving a town; this composition was engraved by Mulinari of Florence, from a drawing by Tommaso di Stefano, surnamed Giotto, from having been a pupil and imitator of Giotto. He was born in 1324, and died at the age of thirty-two. (*Lanzi, Storia Pittorica*, vol. i., p. 45.)

4. The death of St. Benedict; a fresco painting in the sacristy of the Church of San Miniato at Florence, by Spinello of Arezzo, pupil of Jacopo da Casentino, who flourished in the fourteenth century, and died in 1400. Vasari likens him to Giotto, and considers that he equalled him in drawing, and surpassed him in colouring. (*Etruria Pittrice*, Ibid, pl. xiii.)

5. A sacrifice, the subject unknown, from an engraving by Mulinari, after a drawing by Jacopo Casentino, a pupil of Taddeo Gaddi, who died at an advanced age in 1380. There is great richness in the arrangement of the figures, and in the architecture of this composition.

6. Pope Martin V. giving a brief of indulgence to the rector of the hospital of S.^{ma} Maria Nuova in Florence, upon the consecration of this church in 1420. This fresco painting is by Lorenzo di Bicci, who died in 1450; he was one of Spinello's best scholars, and according to Vasari one of the last who preserved the simple and naïve style of Giotto, united with greater freedom. (*Etruria Pittrice*, pl.-xv.)

7. The birth of Christ; this painting on wood was originally in the Church of S.^{ma} Margarita at Prato, and is one of the best works of Fra Filippo Lippi, who was born in 1400, and died in 1469. (*Etruria*, Ibid, pl. xxi.)

8. Peter called to the apostleship; a fresco painting by Masaccio in the Brancacci chapel, in the Church del Carmine at Florence.

9. The drunkenness of Noah; a fresco painting in the Campo Santo at Pisa, by Benozzo Gozzoli, one of the scholars of Fra Angelico da Fiesole, who distinguished himself by the richness of his compositions. (*Etruria*, Ibid, pl. xviii.)

10. Christ on the cross, with the Virgin, St. John, St. Benedict, and St. Romuald; a fresco painting in the monastery dei Angioli at Florence, by Andrea del Castagno, who died in 1477 at the age of seventy-four. (*Etruria*, Ibid, pl. xxii.) Andrea del Castagno greatly assisted the progress of art by his knowledge of perspective; he was also the first to introduce oil painting in the Tuscan school, the knowledge of which secret it is said he extracted from Domenico Veneziano, whom he afterwards murdered.

11. The Virgin and Child on a throne surrounded by saints; an oil painting on wood in the Hospital degli Innocenti at Florence, by Pietro di Lorenzo, commonly called Pietro di Cosimo, from the name of his master Cosimo Roselli. He was born in 1441, and died in 1521. (*Etruria*, Ibid, pl. xxxvii.)

12. The murder of the Innocents; an oil painting on wood in the Church S.^{ma} Catharina a Formello at Naples, by Matteo di Giovanni, known by the name of Matteo di Siena, who was born in 1440, and died in 1491. He first introduced oil painting in the school of Siena. The murder of the Innocents was his principal subject, he repeated it several times; the date under the one on this plate seems to have been placed there by mistake, as explained in the "Lettere Sanesi," by the Padre della Valle, vol. iii., pp. 46 and 56.

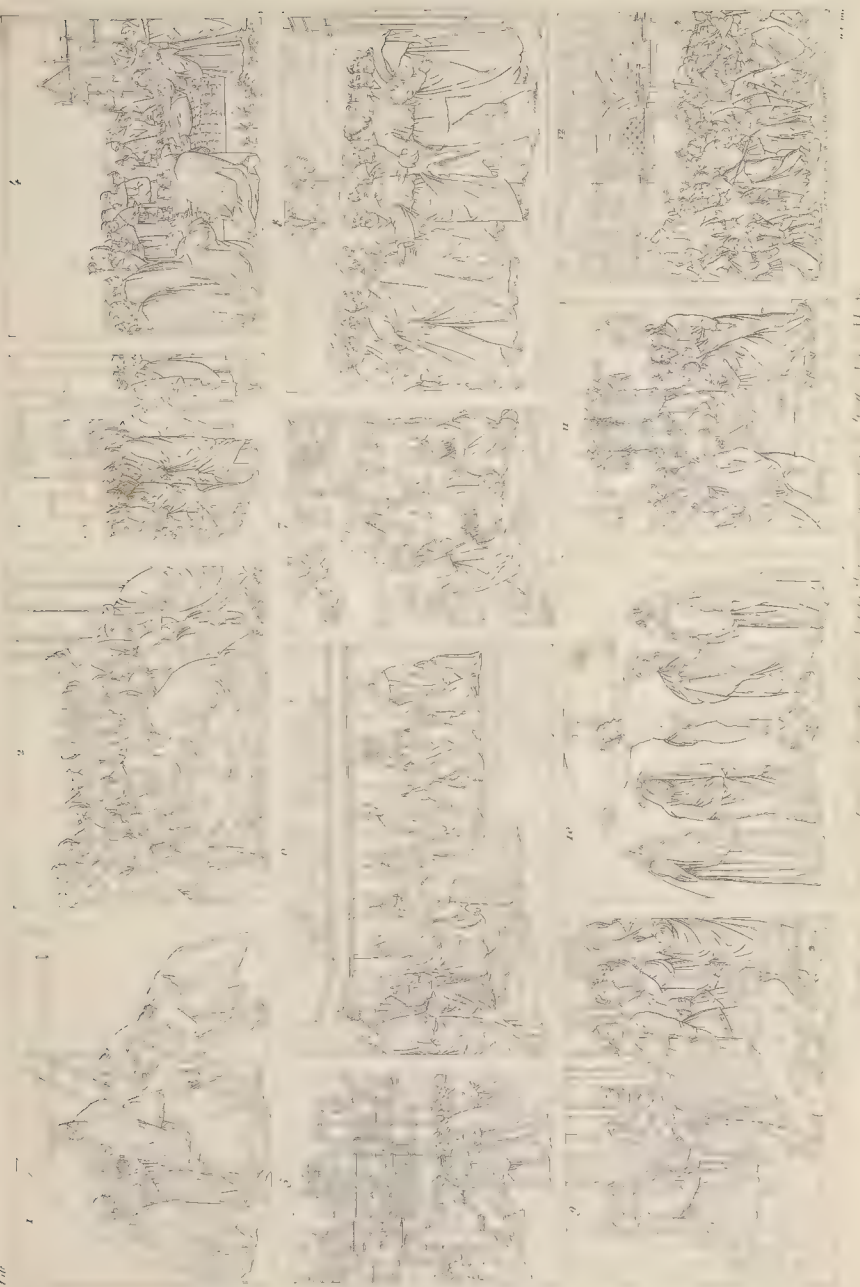




Fig. 1. 17. Anatomie della persona dell'Uomo. 17. 17.

PLATE CLXIV.

CHRONOLOGICAL SUCCESSION OF THE PRODUCTIONS OF THE ULTRAMONTANE SCHOOLS.

TWELFTH TO SIXTEENTH CENTURY.

1. This miniature painting is in a manuscript of the twelfth century, preserved in the archives of the Monastery of Weyarn in Bavaria; it bears the following words:—"CODEX FALKENSTEINENSIS SEU LIBER CENSUALIS ATQUE FEODALIS COMITUM NEUBURGENSEM JUSSU SIGEBOTONIS III. CIRCA ANNUM 1180." From the inscription on the roll in their hands, we should conclude that Count Siboto, with his wife and sons, are intended to be represented; it runs thus:—

"DIC VALEAS PATRI, BENE, FILI, DICITE MATRI;
QUI LEGIS HEC CARE NOSTRI PETIMUS MEMORARE:
HOC EQUIDEM CUNCTI, MAGE TU, CARISSIME FILI."

(*Monumenta Boica*, ab academia scientiarum Maximiliana; Monachii, 1763-1772, vol. vii., p. 432.)

2. These figures are traced from a book of woodcuts, thus entitled—"Historia sancti Johannis evangelista, eiusque visiones Apocalypticæ," which belonged to a learned Englishman of the name of Edwards, a great collector of rare books; it belongs to the class described by Baron Von Heineken in his "Idée générale d'une collection complète d'estampes;" Leipzig, 1771, p. 334. Books of this kind, consisting of pictures, with Latin inscriptions, without text, were in use in the fourteenth and early part of the fifteenth centuries, before the discovery of printing; they therefore give an idea of the state of art in the German school at that period.

3. Christ on the cross, with the Virgin and St. John; a painting on wood of the size of life, by Nicholas Wurmser of Strasburg, in the Imperial Gallery at Vienna, dated 1357. (Michel, *Catalogue des Tableaux de la Galerie Impériale à Vienne*; Basle, 1784, p. 230.)

4. The offering of Mary in the temple, from an engraving by Albert Durer.

5. St. Augustine in the dress of a bishop, with a pen in his hand; half length figure, painted on wood, larger than the size of life, by Theodorice of Prague, in the Imperial Gallery at Vienna. (Michel, *Ibid.*, p. 231.)

6. Portrait of a young man holding a ring; a painting on wood, attributed to John van Eyck. (Michel, *Ibid.*, p. 137.) The name of Jan de Van Opsant is found on the border of the painting, it is probably that of the person represented; it is dated 1401.

7. Portrait of Charles V., by Titian, in the Imperial Palace at Madrid. In the "Lettere Pittoriche," vol. iii., p. 106, there is a letter of Aretinus relating to this picture, in which he congratulates Titian on his reception by this prince.

8. Figure of a saint holding an open book in one hand, and a branch of palm in the other; from a painting by John van Eyck, in the collection of Herr Enschedé at Haarlem.

9. Half length portrait of Jacquellina of Bavaria, countess of Heinsault, Holland, and Zealand, celebrated by her amours, her misfortunes, and her courage, having led her troops in person against Philip, duke of Burgundy. After being a widow three times, she married Frank von Borselen, a Zealand nobleman, with the consent, and in the presence of Philip, who had seized her states; this marriage is represented in small size under the portrait. The painting is by John Mostaert, a Dutch painter, who died in 1555.

10. Hagar dismissed by Abraham, a drawing by Lucas von Leyden, from Agincourt's collection. A correct idea of the merit of the original cannot be given in so small an engraving.

Lucas von Leyden was born in 1494, and died in 1533, when at the height of his fame.

11. This painting, executed in the thirteenth or fourteenth century, is in the Cathedral at Upsala in Sweden. It represents a king, accompanied by a pope and a bishop, landing at Upsala. (*Monumenta Uplandica*; Stockholm, 1710, part i., p. 186.)

12. The martyrdom of King Eric; a fresco painting of the fifteenth century in the same cathedral. The barbarous style of this composition shows how far behind the Italians other painters of this period were. (*Ibid.*, part i., p. 205.)

13. This miniature painting is from a manuscript of the eighth century; it appears to represent a betrothal. (Strutt, *Horda Anzeleynnan*, or a complete view of the inhabitants of England; London, 1774-75, vol. i., pl. xv., fig. 1.)

14. A woman driving in a sort of chariot; painting from a manuscript of the ninth century. (Strutt, *Ibid.*, vol. i., pl. v., fig. 6.)

15. A combat between two armed men, with a third dividing them; from a manuscript in the Cottonian library, of the eleventh century. The figures are very similar to those in the tapestry of Queen Matilda, given in pl. clxvii. (Strutt, *Ibid.*, vol. i., pl. xxvi., fig. 1.)

16. A monk kneeling at the feet of Christ, with the following distich above:—

Dunstanum memet clemens, rogo Christe tuere;
Tenarias me non sinas sorbasse procellas.

The following words are written on the upper part of the painting:—"Pictura et scriptura hujus pagine subius visa est de propria manu S^{ci} Dunstani;" informing us that both the painting and inscription were by the hand of St. Dunstan, who was bishop of Canterbury in the tenth century. (Strutt, *Ibid.*, vol. i., pl. xviii., p. 71.)

17. Christ, with the Virgin and St. Peter underneath; a cross is supported on an altar by King Canute and Queen Alfyte, whose names are inscribed at the sides; underneath, monks are seen praying. (Strutt, *Ibid.*, vol. i., pl. xxviii., p. 109.)

18. Portraits of Henry III., king of England, and Queen Eleanor his consort; a painting on glass in the Church at Bexhill in Sussex, printed as a title-page to Horace Walpole's "Anecdotes of Painting in England" at Strawberry Hill, 1762. It would appear that the art of painting was nearly as much exercised in England in the thirteenth century as in Italy. Horace Walpole, in his history of art in England, mentions that there were more than twenty orders for payments made from the royal treasury for paintings in fresco and on wood from 1228 to the end of the reign of Henry III., which lasted from 1216 to 1272. It is not known whether these payments were all made for paintings of figures and subjects, or merely for colouring the walls, but the particulars of some are given; for instance, one is mentioned in the year 1233 for painting figures on the walls of a room in the royal palace, and for painting over others previously there, showing that the art of historical painting was in use at a still earlier period in England. (Walpole, *Ibid.*, vol. i., p. 3.) Another payment in the same year was made for figures of the Redeemer, the Evangelists, St. Edmond, and St. Edward, which were to be well painted in the royal chapel at Woodstock. (*Ibid.*, p. 3.) A third payment was for whitening the walls in the Chapel of St. John, and for three painted windows, viz., the Virgin and Child, the Trinity, and the apostle St. John, showing that the art of

PLATE CLXIV. (CONTINUED.)

painting on glass was known in the time of King John, who reigned a century earlier than Henry III., in whose time it became universal. The following command, dated in the twenty-fourth year of the reign of Henry III., 1239, is remarkable as implying the discovery of oil painting to have preceded by many years the birth of the Van Eycks, generally considered the discoverers of that art: "*Liberate de thesauro nostro Odoni aurifabro et Edwardo filio suo, centum et septemdecem solidos et decem denarios pro oleo, vernici et coloribus emptis et picturis factis in camera regine nostre apud Westm.*" etc. (Ibid, p. 6.)

19. A tournament; a miniature painting of the fourteenth or fifteenth century, in the Cottonian library, containing the life of Richard de Beauchamp, count of Warwick. (Strutt, Ibid, vol. ii., pl. xxviii., p. 121.)

20. Portrait of Henry VIII., king of England; painted by Holbein in the sixteenth century; now at Hampton Court.

21. Christ in the clouds blessing Lothaire, king of France, and his son Louis with one hand, and Queen Emma with her son Otto with the other. This miniature painting is from a breviary which belonged to Queen Emma, consort of Lothaire, who reigned from 954 to 986. (Montfaucon, *Monumens de la Monarchie Française*, vol. i., pl. xxx., p. 346.)

22. William the Conqueror, duke of Normandy, sitting on a throne in front of his palace, and receiving the Count of Ponthieu, who promises to deliver his rival, Harold, into his hands. This fragment is from the famous tapestry of Queen Matilda, given complete in pl. clxvii. (Montfaucon, Ibid, vol. ii.)

23. Another portion of the same tapestry, in which William is seen arming Harold. (Montfaucon, Ibid, vol. ii., pl. ii., p. 12.)

24. Charlemagne receiving the Greek ambassadors from the Emperor Constantine Porphyrogenetes; a painting on glass in

the Church of St. Denis near Paris. (Montfaucon, Ibid, vol. i., p. 277.)

25. Portrait of Pierre, count d'Alençon, son of St. Louis, who died in 1283; from a cartoon in the collection of the Count de Gaignières. (Montfaucon, Ibid, vol. ii., pl. xxvii., p. 161.)

26. Death of St. Louis IX., king of France; his soul is borne to heaven by a naked boy, as shown from the words above:—"*COELI, DUM MORITUR, LUDOVICUS PACE POTITUR.*" At the side he is seen on an altar receiving vows and offerings. These two subjects, in the sacristy of the Abbey of St. Denis, appear to have been painted about the middle of the fourteenth century. (Montfaucon, Ibid, vol. ii., pl. xxv., p. 158.)

27. Charles V., king of France, riding out, accompanied by courtiers and learned men; in the distance are seen the Castle of Vincennes and the gate of Montlhéry. This miniature painting is of the fourteenth century. The mountain and part of the building are painted blue, the trees and ground in green and gold. (Montfaucon, Ibid, vol. iii., pl. vii., p. 33.)

28. The Maid of Orleans; from the collection of an English painter at Rome. It is the work of a later period.

29. Portrait of King René of Anjou, called the Good, and his Queen Johanna; traced from a drawing of the sixteenth century, given on pl. clxvi.

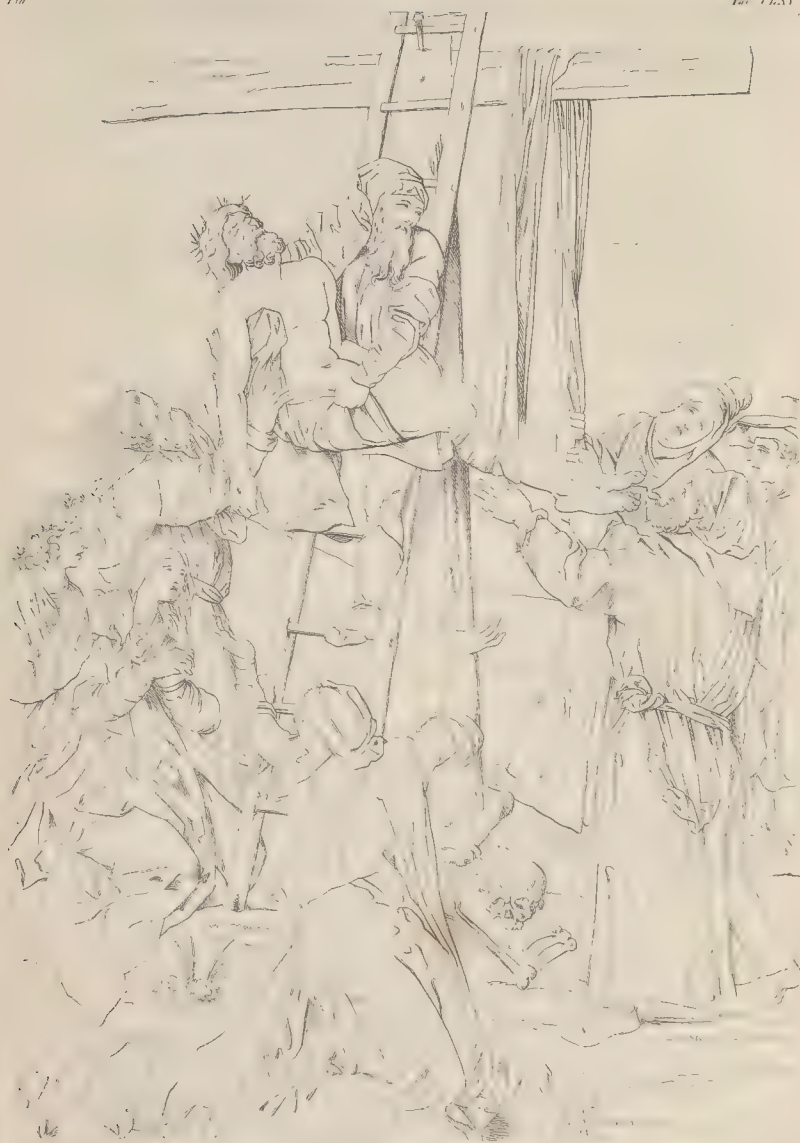
30. The deluge; from a large composition by Jean Cousin, from Agincourt's collection; sixteenth century.

31. Francis I., king of France; from a miniature painting by Niccolò dell' Abbate, scholar of Primaticcio. This work was engraved in 1765 by Chenu, with a description by Agincourt, who says that Niccolò dell' Abbate represented, by this allegorical figure, the talents and virtues of Francis I.

PLATE CLXV.

THE DESCENT FROM THE CROSS, FROM A DRAWING BY ALBERT DURER.
SIXTEENTH CENTURY.

This great and beautiful composition is from a tracing of the original in the Villa Aldobrandini; it is drawn with a pen and lightly touched with water colours. It bears the date 1503, and monogram of Albert Durer, born in Nurnberg in 1470, and justly regarded as the founder of the German school.



Descent from the Cross. (L'abbaye de Saint-Denis, France.)

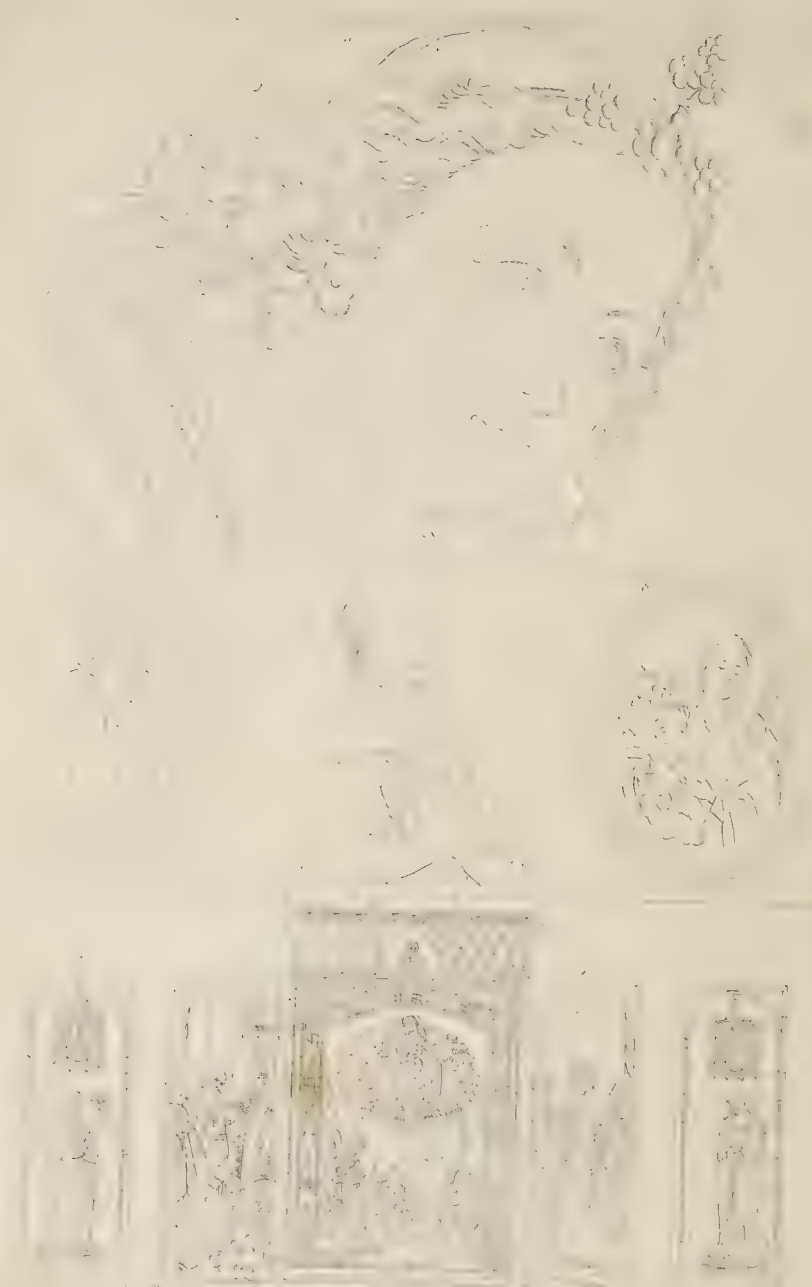


Figure 1. The Temple of the Sun at Cuzco.

PLATE CLXVI.

AN OIL PAINTING ON WOOD BY RENE D'ANJOU, COUNT OF PROVENCE
FIFTEENTH CENTURY.

This painting is on a sort of triptychon in the chapel of the Carmelite church at Aix in Provence, executed by René d'Anjou, count of Provence, surnamed the Good, who died in 1480, at the age of seventy-two. It is twelve feet in height and seven in width when closed.

1. Centre of the triptychon; in the upper part the Virgin and Child are in the midst of a burning bush, and in the lower an angel appears to Moses whilst taking off his shoes to approach the burning bush. The following inscription is under the painting:—"RUBUM QUEM VIDERAT MOYSES INCOMBUSTUM, CONSERVATAM AGNOVIMUS TUAM LAUDABILEM VIRGINITATEM, SANCTA DEI GENITRIX." Around the border are the following words:—"QUI ME INVENIERIT INVENIET VITAM ET HAURIET SALUTEM A DOMINO." The dress of the angel is uncommonly rich.

2. Interior of the left wing; King René is represented kneeling, at an advanced age, which leads us to suppose that this work was executed in his latter years. The long robe is of velvet, lined with ermine, he has a black velvet cap on his head, and a carpet embroidered with fleur-de-lis covers the prie-dieu before which he is kneeling. The first figure behind him is that of the Magdalen, the second St. Anthony, and the third St. Maurice, fully armed, holding a flag. The brilliancy of the steel armour is given with great fidelity; there is a cameo of Christ in the front of the helmet executed with great delicacy.

3. Outer side of the same wing; the angel Gabriel with a lily in his hand greeting the Virgin, painted en grisaille on the outer side of the right wing, so that when both wings are closed the annunciation is represented. The following words are written at the side:—"AVE MARIA GRATIA PLENA."

4. Interior of the right wing; Queen Johanna, second wife of King René, kneeling before a table covered with an embroi-

dered cloth bearing the arms of her family, on which a book of prayers is lying open, with a miniature painting of the annunciation in the capital letter. The queen is represented both young and beautiful; her Catalonian costume consists of a long robe, with a vest of ermine fastened with chain-work of gold. The three saints standing behind are St. John the Evangelist, St. Catherine, and St. Nicholas.

5. Outer side of the same wing, with the following words at the side of the angel, "ECCE ANCILLA DOMINI;" this wing, when closed with No. 3, forms the annunciation.

6. Part of the figure of King René, from No. 2, in larger size.

7. The fall of man, painted in the form of a cameo in the agraffe to the robe of the angel in No. 1.

8. The Virgin and Child in a burning bush; a miniature painting in an oval which the infant Jesus is holding in No. 1.

9. Head of the angel in No. 1, from a tracing of the original; to give an idea of the style of the drawing, Montfaucon, in the "Monumens de la Monarchie Française," vol. iii., pl. xlvii., gives a portrait of King René in the same attitude as in No. 2, which he considers to be a copy, but there is one remarkable difference, that the prince wears the order of St. Michael, which is not the case here. The notes to a manuscript "d'heures latines," No. 285 in the library of the Duc de la Vallière, inform us that it was embellished with paintings by King René, the subjects of which relate chiefly to his two wives, Isabelle of Lorraine and Johanna de Laval. Another manuscript, No. 2811, entitled "De tres douce mercy au cuer d'amour épris." A romance in prose and verse, also enriched with miniature paintings by King René. And lastly, a third manuscript, No. 3988, with representations of a tournament, is also illuminated by King René.

PLATE CLXVII.

EMBROIDERY OF QUEEN MATILDA, COMMONLY CALLED THE BAYEUX TAPESTRY.
ELEVENTH CENTURY.

We learn from history, that when Edward the Confessor, king of England, felt his end approaching, he sent Harold Earl of Kent to inform William Duke of Normandy that he had made him his heir; notwithstanding which, upon the death of Edward, Harold placed himself at the head of a powerful party to dispute the crown with William, who invaded England in 1066, conquered his rival at the famous battle of Hastings, and took possession of the throne. These are the principal events represented by his Queen on her famous tapestry, which is still preserved in the Cathedral at Bayeux. Matilda was the daughter of Henry I. and mother of Henry II., king of England; she died in 1084.

This tapestry work measures two hundred and ten feet eleven inches in length, and nineteen inches in width. Some of the subjects were first engraved by Lancelot in the sixth volume of the "*Memoires de l'Académie des inscriptions et belles lettres*," Montfaucon afterwards printed them in his "*Histoire de la Monarchie Française par les Monuments*;" and Agincourt lastly collected them on one plate, as given here.

1. Upon landing in England, Duke William holds a council.
2. Harold on horseback bawking.
3. A huntsman with two dogs, from the border of the tapestry.
4. Two dead or wounded soldiers, from the border of the tapestry.

Ang. dom. Virgin. Solenne scilicet de pectore a. 1. 1.

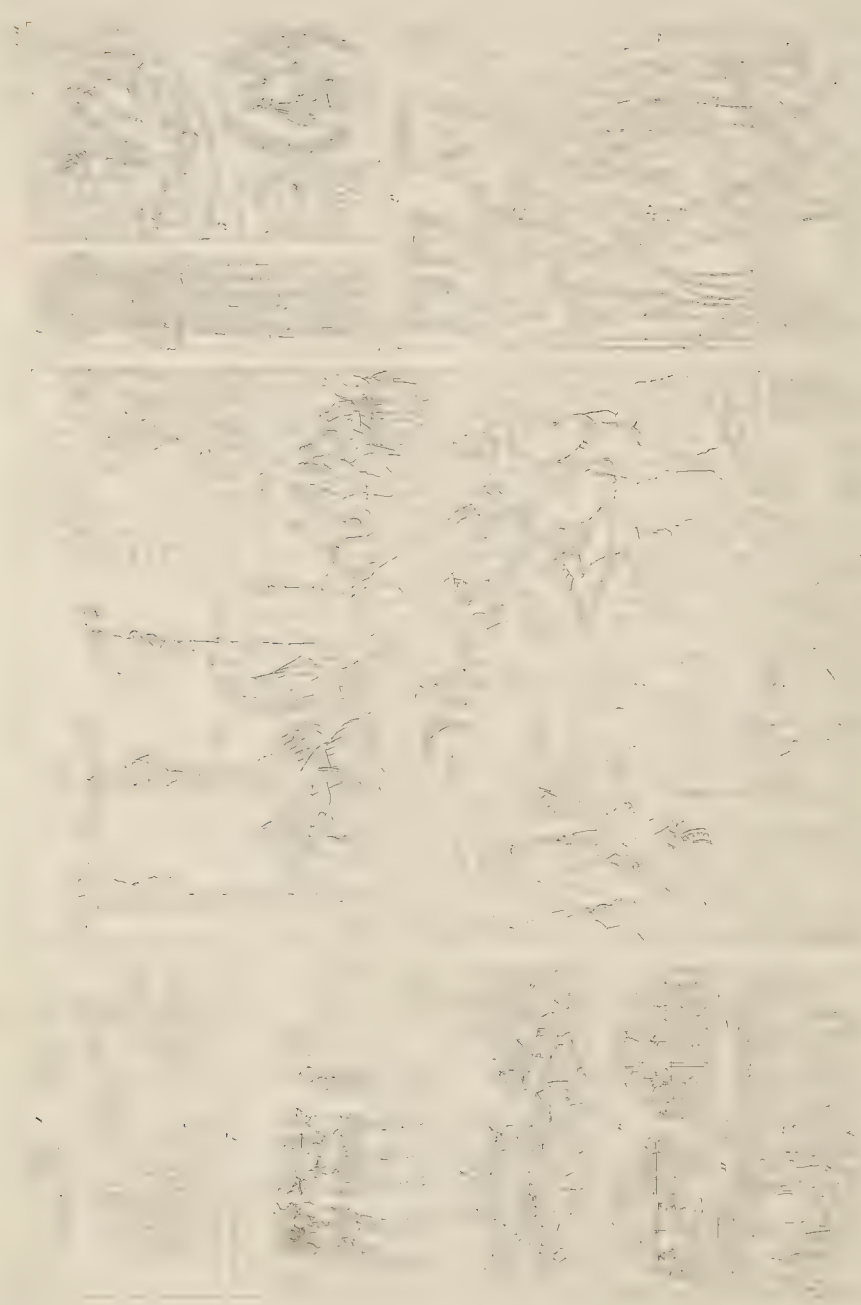


PLATE CLXVIII.

OTHER KINDS OF PICTURES EXECUTED IN VARIOUS MATERIALS. ELEVENTH AND
TWELFTH CENTURIES.

1. The lid of a box, in Agincourt's collection, with representations of birds, beasts, and insects, formed of very small nails, or pins, of gold and silver, of various shades in colour.

2. The crucifixion; executed in mosaic work of wood, in the collection of Cardinal Zélada. There were many beautiful works of this kind executed in Italy in the sixteenth century; some of the most celebrated are in St. Mark and S. Francisco in Venice, S^a Maria at Verona, San Domenico at Bologna, Santa Maria del fiore at Florence, S. Pietro at Perugia, and in the Cathedral at Pisa. The most distinguished masters for this kind of work are Christophoro and Lorenzo Canozio de Lendinara, Fra Giovanni da Verona, Fra Damiano da Bergamo, Giovanni Barile, and Guiliano and Benedetto da Majano; one of the latter is supposed to have been the author of the subject before us. (Vasari, *Vite de' Pittori*; Rome, vol. i., p. 58.)

3. Christ giving a benediction with one hand, and holding a roll, or volume, in the other. This figure, in the museum of the Collegio Romano, is a sort of engraving on copper-plate, filled in with coloured enamel.

4. Part of a glazed earthenware dish, measuring ten inches three lines. Vessels of this kind were manufactured at Faenza, Urbino, and Castel Durante, and are known by the name of "Majolica," or "Terra invetriata." The subject on this dish is the meeting of Mary and Elizabeth; the Virgin, accompanied by several women, is receiving Elizabeth on the steps of a palace. It is much to be regretted that the whole of this beautiful composition cannot be given here; it is dated 1559. In the part of this work on Sculpture we have given fragments of glazed and painted terra cotta by Luca and Andrea della Robbia, but they should be classed as sculpture from their being executed in relief. See pl. xxxviii. of the part on Sculpture.

5. A head; executed all' Agemina or all' Azzimina. This art appears to have been introduced in Italy from Persia in the fifteenth century; it is a kind of damask work in metals. The subject before us is from an astrolabium or a box, a

detailed description of which can be found in the treatise of the Abbé Mauro Boni, entitled "*Memorie per servire alla storia letteraria, etc. per l'anno 1799*;" and also in the dissertation of the Abbé Francesconi, entitled "*Illustrazione di un' Urnetta lavorata all' Agemina*," etc.; Venezia, 1800.

6. Half length figure of John the Baptist; painted in enamel on copper, five inches in length and three inches ten lines in width; the border is of relief ornaments in white enamel. This subject is from the ancient manufactory at Limoges, from which France was so greatly enriched by works of this kind during the sixteenth century.

7. The five kings hanged by order of Joshua. This composition is taken from the celebrated pavement in the Cathedral at Sienna, commenced in the fifteenth and completed in the sixteenth century by various artists, among the most celebrated of whom were Matteo di Giovanni and Domenico Beccafumi. (Vasari, vol. i., p. 57. *Lettere pittoriche*, vol. i., p. 308. Lavallo, *Lettere Sanesi*, vol. iii., p. 125.)

8. Part of a triumphal procession; executed in "Sgraffito" on the façade of a house in the Strada Borgo Pio at Rome. "Sgraffito" is a kind of painting, or fresco drawing, of a very durable kind, much employed in Italy during the sixteenth century. Vasari gives a description of the art, vol. i., p. 58.

9. The adoration of the magi. The outlines of the figures in this subject are engraved on a copper plate and filled in with coloured enamel, from the collection of D. Guiseppe Lelli at Rome.

10. Two subjects on a window in the Church of San Luigi at Rome, one of which represents the martyrdom of St. Sebastian.

11. A sort of surplice, given by King Stephen of Hungary and his consort Queen Gisla to the Church of Albaregalis; it is formed of silk and wool, with the figure of Christ in the middle with saints around; the lower part contains the portraits of the pious donors, who reigned in 1031.

PLATE CLXIX.

PLATES FROM SOME OF THE EARLIEST ENGRAVINGS ON WOOD AND COPPER
FIFTEENTH CENTURY.

1. Ancient bas-relief from the work of Pietro Sante Bartoli, entitled "Gli antichi sepolchri;" Roma, 1768. Painting personified, proposing to Varro that he should adorn his "Lives of celebrated men" with portraits, intimated by the words "Faxis Varro," and the portrait placed on an easel.

2. The letter R, cut in wood and printed on the manuscript in readiness for colouring.

3. The letter B, adorned with animals and foliage in colours; from a breviary or psalter printed at Mayence in 1447. It is considered by Heineken to be the earliest printed book bearing a date, and the best proof of the antiquity of the art of wood-cutting, and the service rendered by it to typography. (Heineken, pl. iii., pp. 262, 263.)

4. The letter E, from a manuscript of Seneca of the thirteenth or fourteenth century, the details of which have been given in pl. lxxii. This letter appears to have been one of those stamped on the manuscript.

5. The letter O, of the same description, and from the same manuscript.

6. The figure of a bishop, from an ancient wood-cut in a German legend, which appears to have been printed in 1470.

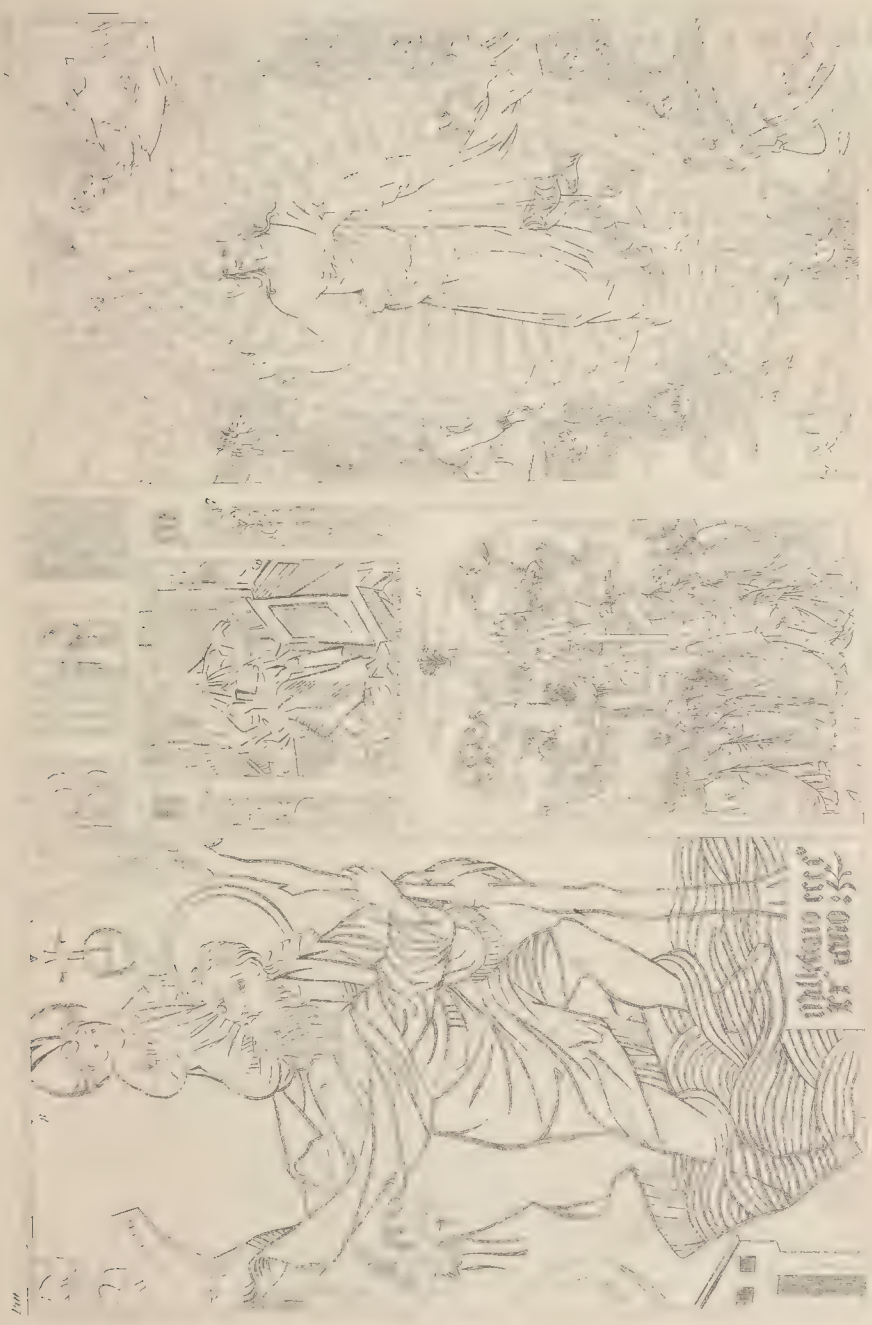
7. Specimens of ornament frequently found in manuscripts and printed books, repeated by means of a stamp.

8. St. Christopher carrying the infant Jesus through the waves of the sea; this subject is from a printed impression, dated 1423, considered by Heineken to be from a more ancient wood-cut; he mentions having seen it on the cover of a book of the fifteenth century. The following distychon is placed at the foot of the figure:—

"CRISTOFERI FACIEM DIE QUACUNQUE TUERIS
ILLA NEMPE DIE MORTE MALA NON MORIERIS
MILLESIMO CCC^o XX^o TERCIO."

9. Christ in a glory, surrounded by angels and cherubim; one of the three copper-plate impressions in the book of Antonio Bettini of Sienna, entitled, "Il Monte Sancto di Dio," printed at Florence in 1447, by Nicolo di Lorenzo della Magna. The Abbé Mercier, who wrote a dissertation on this work, in Paris, 1783, considers that these three copper-plates were the first ever printed, as Bettini's work preceded that of Dante published in 1481, generally considered the first with impressions from a metal plate. The Abbé Mercier gives his account of this work from a copy in the library of Minerva at Rome. Agincourt speaks of another in the collection of the Abbate Rossi, one of the richest in classical works, and above all of editions of the fifteenth century, ever possessed by a private individual. In the catalogue made by the Abbate Foggini, principal of the Corsini library at Rome, to which the greater part of this valuable collection was added, he gives the following title:—"Incommincia il libro intitolato Monte Sancto di Deo composto da Messer Antonio da Siena reverendo vescovo di Fuligno, della congregazione dei poveri Gesuati." At the end of the volume we find the words "Niccolo di Lorenzo della Magna. Florentie X die mensis Septembris, 1477." This book is of very thick paper, which both looks and feels like parchment, probably arising from the great pressure to which it has been subjected in printing. The first plate represents a mountain and a high tower, with inscriptions; the second, Christ in a glory, as given on this plate; and the third, the devil taking possession of the damned.

10. The descent from the cross; printed from a silver plate in the possession of Prince Stanislaus Poniatowsky. It is probable that the engraver, Maso Finiguerra, or Antonio del Pollaiuolo, never intended impressions to be taken from this plate, as the letters on the cross, I. N. R. I., are not reversed.



[illegible]

PLATE CLXX.

FIRST PERIOD OF THE ART OF PRINTING; IMPRESSIONS OF ALPHABETIC CHARACTERS JOINED
TO THAT OF FIGURES. FIFTEENTH CENTURY

The example on this plate is to show how the text was printed on one page, and the figures to which it referred on the other; it is taken from the book entitled, "*Ars memorandi notabilis per figuras evangelistarum*," containing thirty woodcuts, fifteen for text, and fifteen for figures. The Baron von Heineken, in his "*Idée d'une collection complète d'estampes*," has published the text from two different editions; the impression given on this plate is from the first, in the valuable collection of Mr. Edwards in London. Baron von Heineken is of opinion that this was the first book which appeared with the text and illustrations occupying separate pages, showing the progressive state of the art of wood-cutting, which at first was only used for servile imitations of illuminated manuscripts, as seen by the preceding plate, but afterwards, upon its separation from typography, became a distinct art, no longer necessarily requiring to be united with text. In the "*Ars Memorandi*" the various emblems of

the evangelists are given, viz.: the eagle, for St. John; the angel, for St. Matthew; the bull, for St. Luke; and the lion, for St. Mark. The text only contains a summary of the contents of the chapter, the subjects of which are exemplified by small allegorical figures, on the larger one, designated by numbers. In the emblem of St. Mark, given on this plate, the body of the lion is coloured of a pale yellow; the wings are half green and half red; the hat on the head, No. 5, is red; the cap of the other, violet; the drapery is red and black; and almost all the subjects are painted on a white ground. The costume is only to be seen in the emblem of St. Matthew, where the angel is robed in a long white mantle. The character of the illustrations in the "*Ars Memorandi*" are very similar to those of the "*Exultet*" given in plates liii., liv., lv., and lvi., and to those in the manuscript, No. 927, in the library of the Vatican, engraved on pl. lxvii., Nos. 4, 5, 6, 7, 8.

PLATE CLXXI.

THE ARTS OF PAINTING AND ENGRAVING UNITED IN PRINTED BOOKS. FIFTEENTH CENTURY.

1. Title-page of a book of prayers in Agincourt's collection, from a careful tracing. This book is in octavo, printed on vellum, and contains prayers to the Virgin in Latin, with one title and superscription in French.

2. The last page of the same work, informing us that it was completed on the twenty-first of August, 1497.

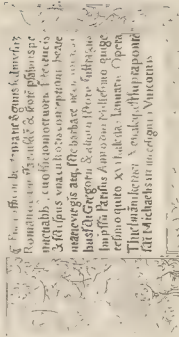
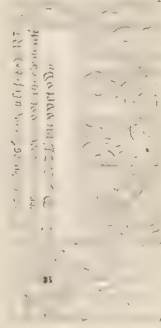
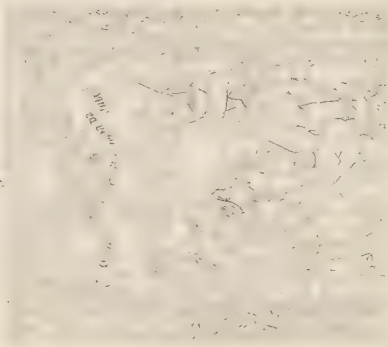
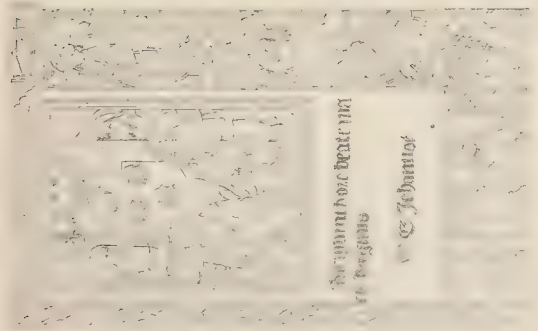
3. The angel announcing the birth of Christ to the shepherds; one of the illuminated copper-plates in the same work.

4. Title-page of another book of prayers in Agincourt's collection.

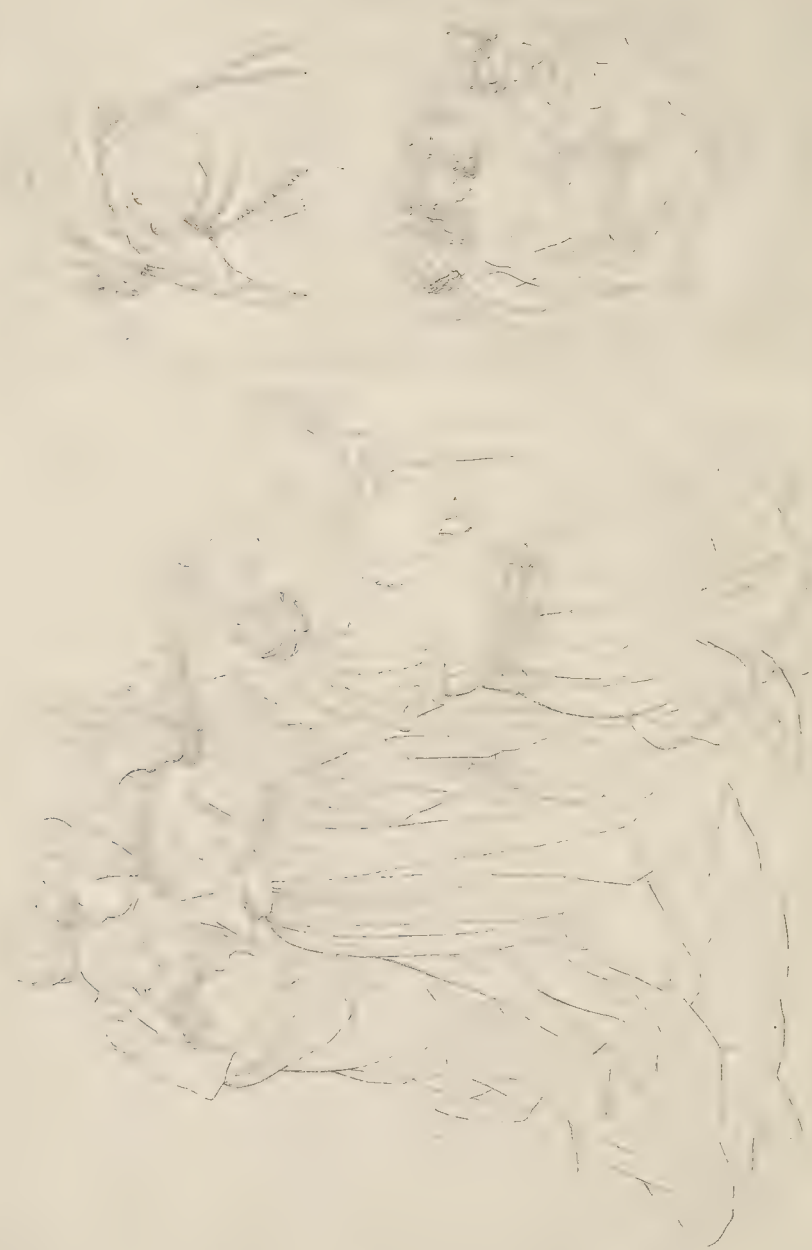
5. The birth of Christ announced to the shepherds; an engraving from the preceding, prepared for illumination, but not completed.

6. End of the book, No. 4, showing that it was printed in 1505 at Paris, by Thielman Kerver. Both these books are printed on vellum; the first contains seventeen large illuminated plates, with a number of small subjects in the borders and capital letters. The chief part of the text is printed in black, with a small portion in red. The second book contains twenty large plates, of which the subjects are taken from the Old and New Testament, with numerous unconnected figures in

the borders. It is uncertain whether the name of Jehannot on the title-page of the first book is that of the bookseller or of the printer. La Caille, in his "*Histoire de l'Imprimerie*," 1689, speaks of Denys Janot, father and son, and Etienne Janot, all printers of books from the year 1484 to 1540, but he does not cite this one printed in 1497. This Jehannot was therefore probably the one mentioned by Papillon as bookseller and printer in 1539. (*Traité de la gravure en bois*, vol. i., p. 459.) We have more certain information of "Thielman Kerver," whose name is on the second book. Chevillier, in his "*Origine de l'Imprimerie de Paris*," says that he reprinted a breviary with Ulrich Gering, one of the founders of typography at Paris, and took after him the title of bookseller to the University of Paris. La Caille gives a very detailed account of Kerver and his works, and says that he was the first who made use of black and red in printing; he must have been possessed of considerable property, having presented various ornaments to different churches in Paris; he left several children, who carried on his business. One of them, Jacques Kerver, was burgomaster at Paris in 1568.



... ..



Intorno a mattoni della pittura e la di cui sono di ...

PLATE CLXXII.

THE DISCOVERY AND PRACTICE OF OIL PAINTING, BY JOHN VAN EYCK AND ANTONELLO OF MESSINA.
FIFTEENTH CENTURY.

1. A group from a large composition by the brothers Hubert and John van Eyck, from the Apocalypse; it is considered their principal work, and is in the Church of St. Baron at Ghent. It was painted in the time of Philip-le-bon, duke of Burgundy. The side compartments of this admirable picture are in the Royal Museum at Berlin. (Descamps, *Vies des Peintres Flamands*, vol. i., p. 3.)
2. A portrait in one of the compartments of the same composition, supposed to be that of John van Eyck, by himself. If not actually the inventor of oil painting, he was the first who perfected and diffused the knowledge of the art.
3. Christ laid in the tomb by angels. A painting by Antonello of Messina, in the chamber of the council of ten, in the palace at Venice. This picture is in the best preservation of any of Antonello's, who, according to Vasari, was the first to introduce the discovery of the Brothers van Eyck in Italy. (Zanetti, *Della Pittura Veneziana*, pp. 19, 490.)

THIRD PART.

REVIVAL OF THE ART OF PAINTING AT THE END OF THE FIFTEENTH AND COMMENCEMENT OF THE SIXTEENTH CENTURY.

PLATE CLXXIII.

FRESCO PAINTINGS IN THE SISTINE CHAPEL IN THE VATICAN. END OF THE FIFTEENTH CENTURY.

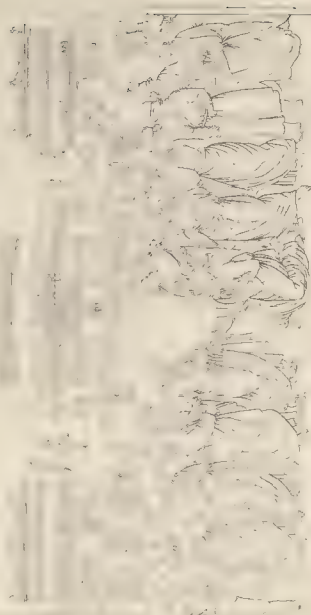
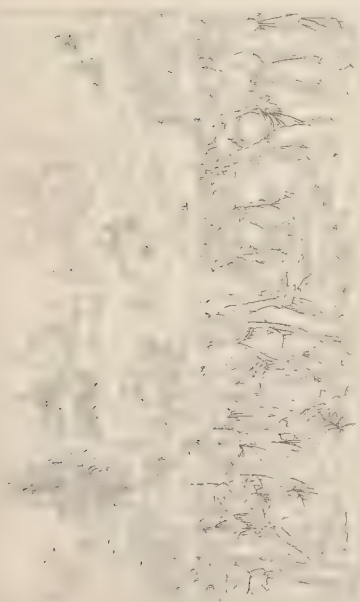
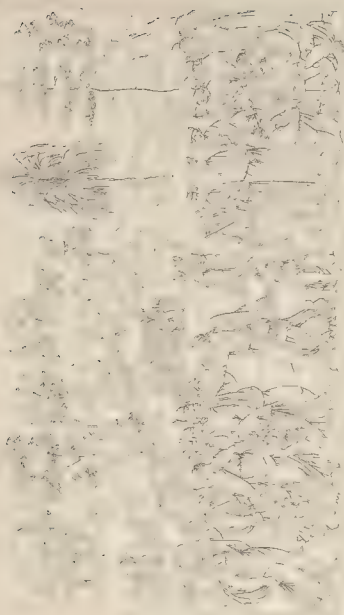
1. The Israelites worshipping the golden calf in the wilderness, with Moses breaking the tables of the law; a fresco painting by Cosimo Roselli of Florence, who flourished at the end of the fifteenth century.

2. Moses returning to Egypt with his family is arrested by an angel, who commands him to have his son circumcised the command is obeyed by his wife Zepora; a fresco painting by Secca Signorelli of Cortona, by whom we have given other works on pl. clvi.

3. The punishment of Korah, Dathan, and Abiram, by

Alessandro Filippi, known by the name of Sandro Botticelli, the scholar of Fra Filippo Lippi, who died in 1515, at the advanced age of seventy-eight.

4. Christ giving Peter the key of the Church; a fresco painting by Pietro Vanucci, called Perugino, assisted by Bartolomeo della Gatta, abbot of St. Clemenzo, in Arezzo. These four paintings are selected from those which adorn the walls of the Sistine chapel, which was built in 1473, by order of Pope Sixtus IV., from designs by Baccio Pintelli, a Florentine architect.



Spesso alla prima
della pagina 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

Pl. 111

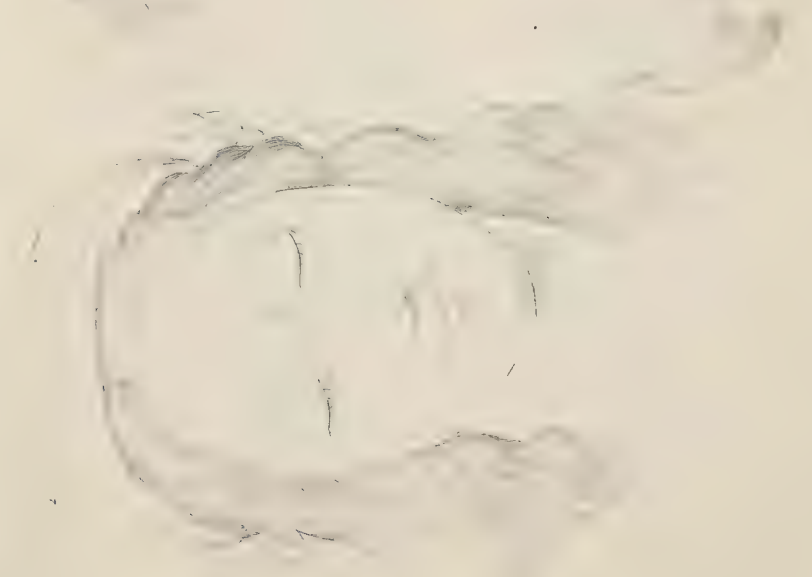
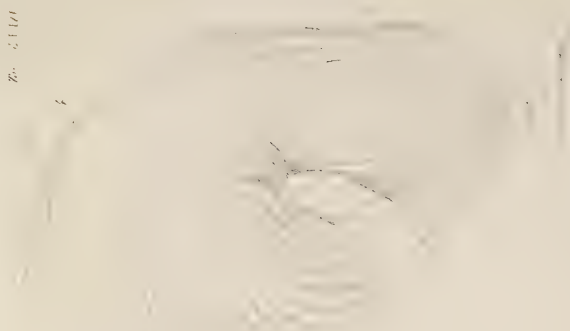


PLATE CLXXIV.

FRESCO PAINTINGS BY LEONARDO DA VINCI IN S. ONOFRIO AT ROME. FIFTEENTH CENTURY.

1. The Virgin and Child, with a kneeling figure at their feet.
2. The head of the Virgin, traced from the original.
3. Head of the infant Jesus, also traced from the original.
4. Head of the donor, also traced from the original.

PLATE CLXXV.

OTHER PAINTINGS BY LEONARDO DA VINCI AT MILAN AND AT ROME.
FIFTEENTH AND SIXTEENTH CENTURIES.

1. The Last Supper; a mural painting over the door of the refectory of the Dominicans, of S^{ca} Maria delle Grazie, by Leonardo da Vinci. The moment chosen by the painter is, when our Lord says, "Amen dico vobis quia unus vestrum me traditurus est." This composition was commenced in 1497, and is considered the work which contributed most to the celebrity of this great master; the colouring is greatly injured by time. We learn from a letter of Mariette to Caylus, in the collection "delle lettere Pittoriche," that the King of France possesses an original drawing of this work, and that there are two ancient copies of it in France, one in the Church of St. Germain l'Auxerrois at Paris, and the other in the chapel of the Castle of Ecouen.

2. Jesus disputing with the Doctors, painted in oil, on wood, by Leonardo da Vinci. This painting was originally in the possession of Prince Aldobrandini at Rome, but is now in the National Gallery in London.

3. Horsemen fighting for a banner; fragment of a cartoon,

drawn by Leonardo da Vinci, for the council chamber, in the Palazzo Vecchio at Florence: this spirited composition shows his deep knowledge of the anatomy both of men and horses.

4. Fragment of the cartoon known by the name of "La Guerra di Pisa," by Michael Angelo, also for the council chamber in the Palazzo Vecchio. The subject is that of Florentine soldiers surprised, while bathing, by a sally from the beleaguered city of Pisa, and hastening to resume their arms; this subject was also chosen to show the great knowledge of anatomy possessed by Michael Angelo. These two celebrated compositions were placed side by side, and were studied with admiration by artists and lovers of art, until they were lost through negligence, and these fragments are only known in consequence of their having been engraved by Marc Antonio and Agostino Veneziano. (Vasari; Roma, vol. iii., p. 208.)

5. Modesty and Vanity; a painting on wood by Leonardo da Vinci, in the Palazzo Barberini at Rome. The expression of these two figures is quite wonderful.



È la signora dipinta dal signor de' Medici da un *ritratto fatto per lui.*

PLATE CLXXVI.

THE HEAD OF CHRIST, BY LEONARDO DA VINCI, TRACED FROM THE ORIGINAL OF No. 2, IN THE
PRECEDING PLATE. SIXTEENTH CENTURY.

PLATE CLXXVII.

A DRAWING BY MICHAEL ANGELO REPRESENTING ANATOMICAL STUDIES. SIXTEENTH CENTURY.

NAME

1101

110

1. The first part of the paper is devoted to a review of the literature on the topic. It starts with a general introduction to the concept of "the state of the art" and then proceeds to a detailed examination of the various methods and techniques used in the field. The author discusses the strengths and weaknesses of each approach and provides a critical analysis of the existing research.

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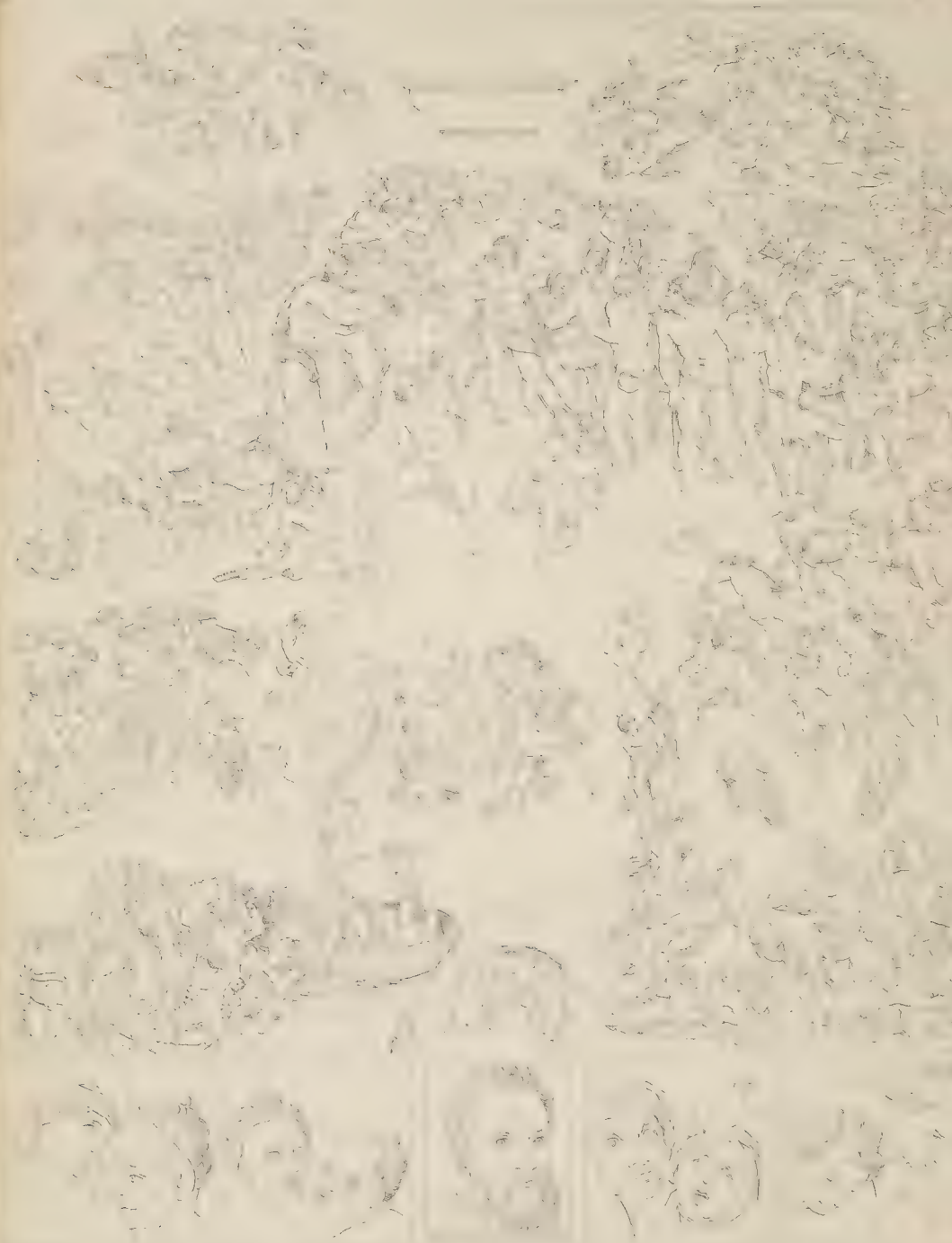
PLATE CLXXVIII.

STUDIES OF DIFFERENT PARTS OF THE BODY, FROM DRAWINGS BY MICHAEL ANGELO.

PLATE CLXXIX

FIRST IDEAS AND SKETCHES BY MICHAEL ANGELO.

The object of the last three plates is to show the means by which this master attained such perfection in his art.



Il grande, la prima - dopo la casa di Montecassino, dipinto a penna in 1847. L'Autore: M. G. G.

PLATE CLXXX.

THE "LAST JUDGMENT," BY MICHAEL ANGELO; A FRESCO PAINTING, IN THE SISTINE CHAPEL IN THE VATICAN.
SIXTEENTH CENTURY.

The Cavaliere Onofrio Boni, in his "*Riflessioni sopra Michel Angelo Buonarroti*;" Florence, 1809, likens this composition to a poem, divided into as many songs as there are groups in the picture. In this immense composition, which measures fifty-two feet in height, and forty-two in width, one does not know which most to admire, the conception or the execution. One feels inclined to exclaim with Condivi of Michael Angelo, "*Tutto quel che d'un corpo umano può far l'arte della pittura; non lasciando in dietro atto o moto alcuno*;" and to say with Vasari that this picture is "*Un studio compito di passioni di ogni genere*." The heads at the bottom of the plate are given of a larger size to show the truth of this obser-

vation. The resemblance of some of them to the portrait of Michael Angelo in the centre, proves that he made studies from his own features. When Pope Paul III. succeeded to the pontifical chair, he was very desirous to have the project of his predecessor Clement VII. realized, and therefore induced Michael Angelo, notwithstanding his advanced age (sixty), to paint this picture, on which he was occupied for eight years; it was completed and exhibited on Christmas Eve, 1541. (*Condivi, Vita di Michel Angelo*; Firenze, 1746. *Vasari, Vite de' Pittori*; Rome, 1759, vol. iii., p. 251. *Taja, Descrizione del Vaticano*; Roma, 1750, p. 57. *Onofrio Boni, Riflessioni sopra Michel Angelo Buonarroti*; Firenze, 1809.)

PLATE CLXXXI.

PORTRAITS OF RAPHAEL SANZIO, AND HIS MASTER PIETRO VANNUCCI, CALLED PERUGINO.
SIXTEENTH CENTURY.

Finalmente venne Raffaello



Disegno di Raffaello Sanzio, detto il Perugino, circa 1500. Museo di Brera, Milano.

PLATE CLXXXII.

OIL PAINTINGS ON WOOD BY PIETRO PERUGINO AND RAPHAEL. END OF THE FIFTEENTH CENTURY.

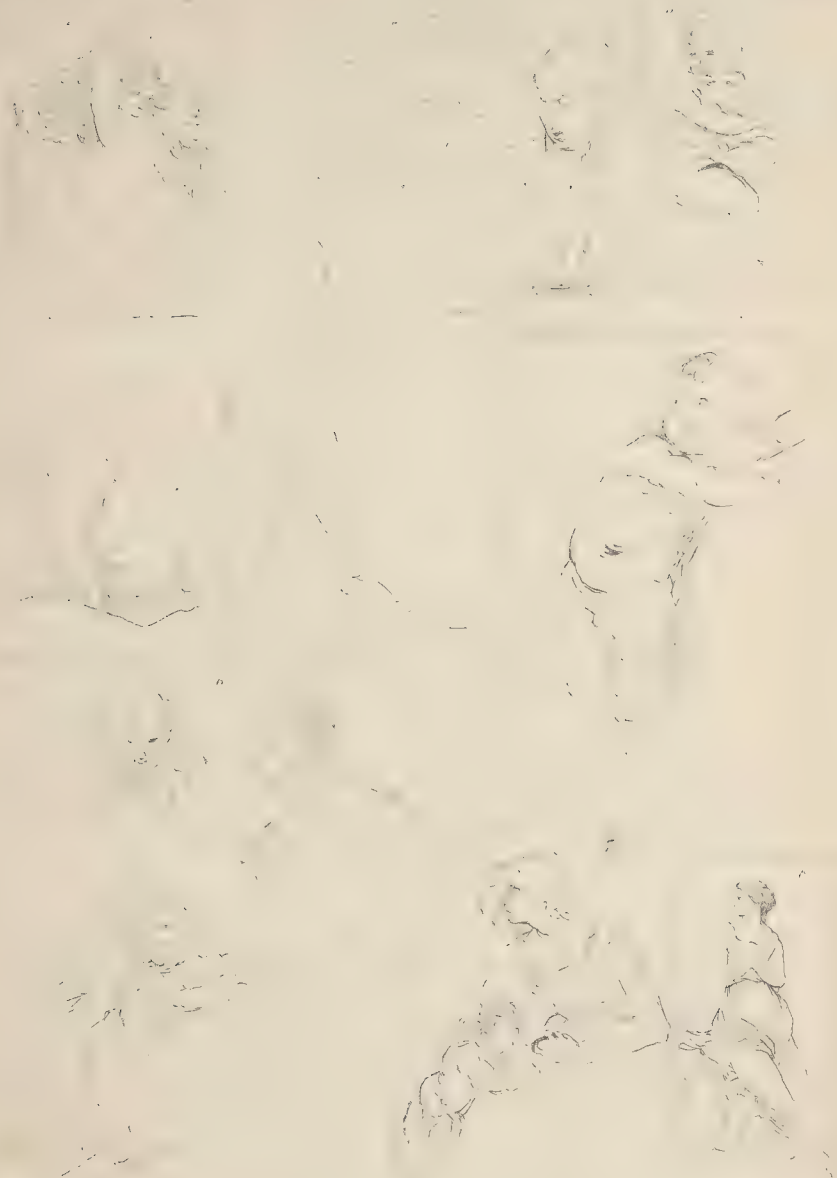
1. The Virgin and Child, with St. John the Baptist and St. Sebastian. Although this picture is not described by Vasari or Borghini, it must be considered as one of the finest works of Perugino. The inscription at the foot of the throne is dated 1493. It was painted for the Church of S. Domenico at Fiesole, but is now in the tribune of the Gallery at Florence. (*Etruria Pittrice*, vol. i., pl. xxx.)
2. A very similar subject, by Perugino's scholar, Raphael, with St. Peter, St. Paul, St. Catherine, and St. Dorothea. This picture was painted for the Convent of S. Antonio di Padua in Perugia, but is now in the possession of the King of Naples. Although one of Raphael's earliest paintings, it surpasses that of his master. (Comolli, *Vita inedita di Raffaello*; Roma, 1791, pp. 51 and 16.)

PLATE CLXXXIII.

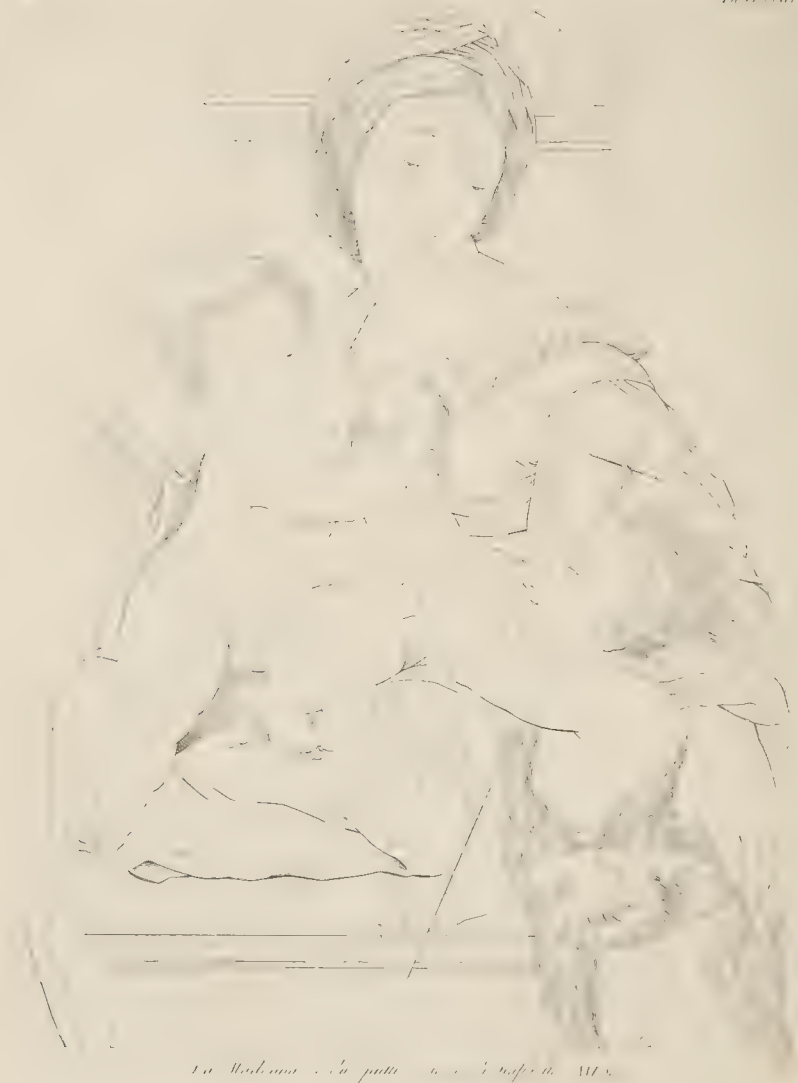
SKETCHES AND DRAWINGS BY RAPHAEL, COMPARED WITH THE ANTIQUE.
SIXTEENTH CENTURY.

1. Fragment of an antique frieze of terra cotta.
2. A sketch of two figures, by Raphael.
3. Sketch of a child, by Raphael; the study for an infant Jesus in a picture of the holy family.
4. Fragment, from another antique frieze in terra cotta.
5. Sketch of a child by Raphael. It seems to be for the infant Jesus in a picture of the holy family, the first idea of which is sketched in No. 7.
- 6 Sketch for a holy family, by Raphael.
7. Another idea for a similar composition.
8. A female figure; from part of an ancient fresco painting discovered on a wall in Rome at the commencement of the eighteenth century.

The object of uniting these subjects on one plate is to show how well Raphael understood what was most worthy of imitation in the antique.



... di



La Madonna e il putto con il serpente. MS.

PLATE CLXXXIV.

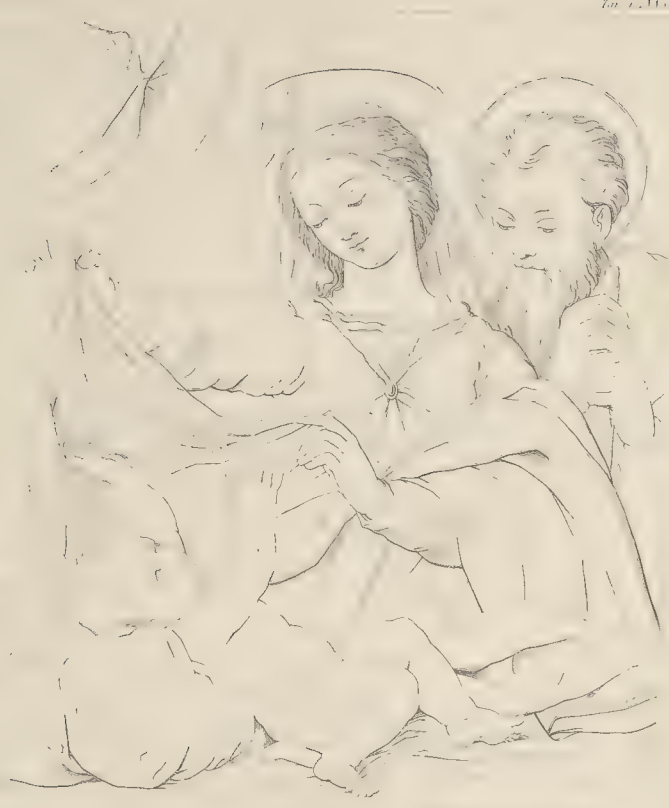
AN OIL PAINTING ON WOOD BY RAPHAEL. SIXTEENTH CENTURY

The Virgin, with the infant Jesus on her knee, who is receiving a carnation from St. John. This painting is in what may be called Raphael's second manner, formed after he had left the school of Perugino, and studied the works of Masaccio, Fra Bartolomeo, Leonardo da Vinci, and others. This picture is in the Borghese palace at Rome; the engraving on this plate is traced from the original.

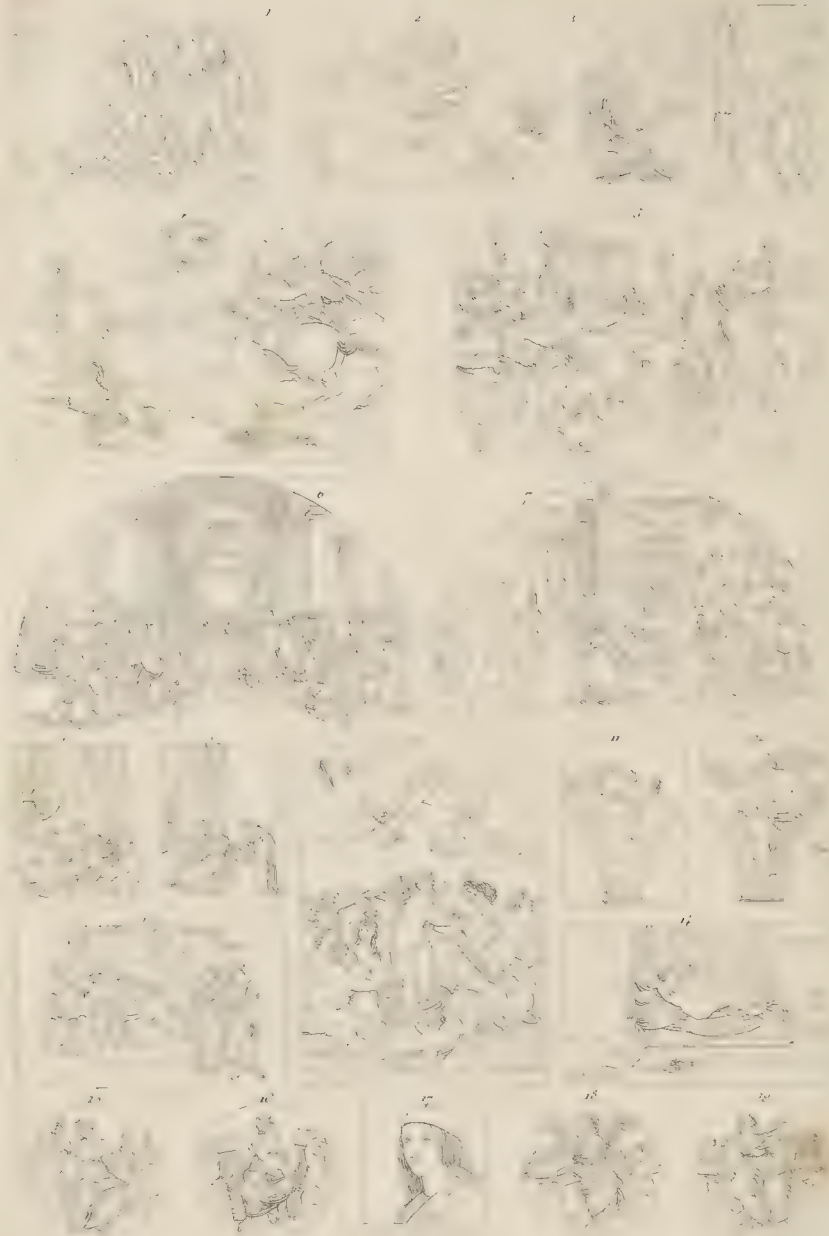
PLATE CLXXXV.

AN OIL PAINTING ON WOOD OF THE HOLY FAMILY BY RAPHAEL. SIXTEENTH CENTURY.

This small painting is in the Collegio Romano, and is given on this plate from an original tracing. From the manner of its execution, we should consider it to have been painted at a later period than the subject on the preceding plate. Raphael painted the same composition the size of life, and there are many repetitions of it in existence by his scholars; there is one in the sacristy of the Cathedral at Loretto.



Die Jungfrau Maria mit dem Kinde Jesus.



Disegni delle principali composizioni per la festa di S. Raffaele VII.

PLATE CLXXXVI.

THE PRINCIPAL HISTORICAL AND POETICAL COMPOSITIONS OF RAPHAEL UNITED.
SIXTEENTH CENTURY.

1. Moses saved from the Nile by command of Pharaoh's daughter.

2. The creation of the world.

3. Joseph interpreting Pharaoh's dream.

4. The conversion of St. Paul.

5. The inhabitants of Lystra bringing sacrifices to the apostles; these two subjects are from tapestry worked from designs by Raphael.

6. The school of Athens.

7. A conflagration arrested by the intercession of Pope Leo IV.; this, and the preceding, belonged to the set of pictures, painted by Raphael for the Vatican.

8. Psyche at her toilet.

9. Psyche listening to the false flattery of her sisters.

10. Galatea on the sea; a fresco painting by Raphael, in a room of the Farnesina Casino at Rome.

11. Cupid inviting the graces to admire the beauty of Psyche.

12. Jupiter trying to console Cupid. These two subjects are selected from those painted in fresco by Raphael, in the hall of the Farnesina Casino at Rome.

13. Psyche, attended by good spirits in a splendid palace.

14. The loves of Cupid and Psyche.

15. Jurisprudence: "JUS SUMM CUIQUE TRIBUERE."

16. Philosophy: "CATSARUM COGNITIO."

17. Portrait of the immortal Raphael.

18. Poetry: "NUMINE AFLATUR."

19. Theology: "DIVINARUM RERUM NOTITIA."

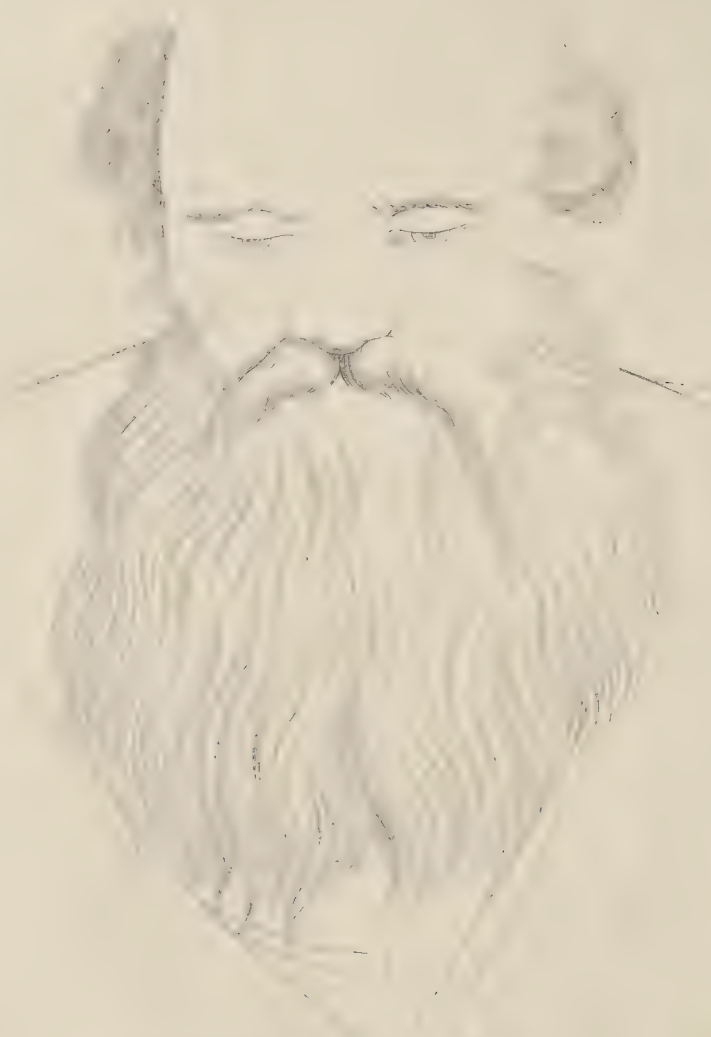
These four symbolical figures are painted in fresco, in the same apartment of the Vatican as the "School of Athens."

PLATE CLXXXVII.

THE HEAD OF SOCRATES, TRACED FROM THE FRESCO PAINTING OF THE "SCHOOL OF ATHENS."
SIXTEENTH CENTURY.



Stato a tempo di notte dell'anno 1800 e 1801, in cui



17111111

PLATE CLXXXVIII.

THE HEAD OF NICOMACHUS, DISCIPLE OF PYTHAGORAS, TRACED FROM THE "SCHOOL OF ATHENS"
SIXTEENTH CENTURY

PAINTING V V

PLATE CLXXXIX.

PORTRAIT OF CARDINAL BEMBO, TRACED FROM "THE SCHOOL OF ATHENS." SIXTEENTH CENTURY



Portrait of a woman, possibly a study for a painting.



Portrait of a young man, looking to the right. The drawing is very light and appears to be a study or a light sketch.

PLATE CXC.

TWO ATTENTIVE LISTENERS, TRACED FROM "THE SCHOOL OF ATHENS," SIXTEENTH CENTURY

PLATE CXCI.

ANOTHER LISTENER, FROM "THE SCHOOL OF ATHENS." SIXTEENTH CENTURY.



Altra testa di addeve tocchata sopra d'indesimio aff. 10. 177 1556



Disegno di tipo di tracciato sul disegno della carta di 1860. 1860.

PLATE CXCII.

THE HEAD OF ASPASIA, FROM "THE SCHOOL OF ATHENS" SIXTEENTH CENTURY

LAMING W W

PLATE CXCIIL.

THE HEAD OF A CHILD, FROM "THE SCHOOL OF ATHENS." SIXTEENTH CENTURY.



into a magnificent landscape, into a new world.



Fig. 1. - Donna di età di anni 25. - Vista di profilo. - La testa è inclinata verso il basso. - La bocca è chiusa. - La mano destra è appoggiata sul petto. - La mano sinistra è appoggiata sul braccio destro.

PLATE CXCIV.

PORTRAIT OF FRANCESCO MARIA DELLA ROVERO, DUKE OF URBINO, TRACED FROM "THE SCHOOL OF ATHENS"
SIXTEENTH CENTURY

PLATE CXCIV.

ARABESQUES BY RAPHAEL AFTER THE ANTIQUE. SIXTEENTH CENTURY

1. Part of an ancient hypogeum or sepulchral cavern at Pozzuoli on the Via Campana, ornamented with figures in relief. The ensemble of this hypogeum can be seen in Paoli's "Antichità di Pozzuoli;" Neapol, 1768, pl. xxxi. xxxii., xxxiii., xxxiv., and xxxviii.
2. Part of a circular arch in the same hypogeum. (Ibid, pl. xxxii.)
3. Two of the pilasters in the same hypogeum. (Ibid, pl. xxxii.)
4. A small winged figure in the mausoleum of the Arruntia family, near the Porta Maggiore at Rome. (Piranesi, *Magnificenza de' Romani*; vol. ii., pl. vii. and xv.)
5. Figures taken from the arabesque paintings in the Baths of Titus at Rome.
6. One of the arches in the loggia of the Vatican, ornamented with arabesques by Raphael after antique models.
7. Two of the piers supporting the arcades of the loggia, ornamented with arabesques from drawings by Raphael.



Interno composto da tre parti nel quale non si può trovare un'aula.



Antichità composte ed aggiunte da Giovanni de' Medici, disegnano di Raffaello. Milano 1764.

PLATE CXCVI.

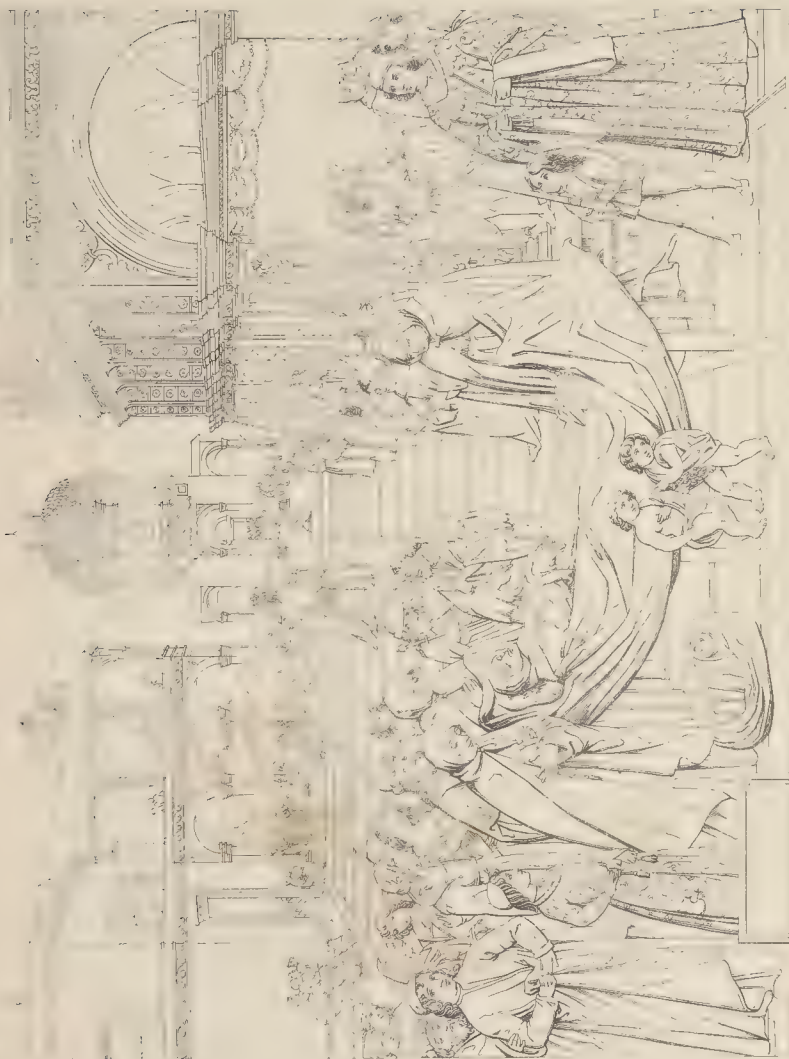
ARABESQUES COMPOSED OR EXECUTED BY GIOVANNI DA UDINE, SCHOLAR OF RAPHAEL.
SIXTEENTH CENTURY.

1. A façade, ornamented with arabesques; engraved from an original drawing belonging to Prince Stanislaus Poniatowsky.
2. Various arabesques, executed by Giovanni da Udine, under the direction of, or from drawings by, Raphael.

PLATE CXCVII.

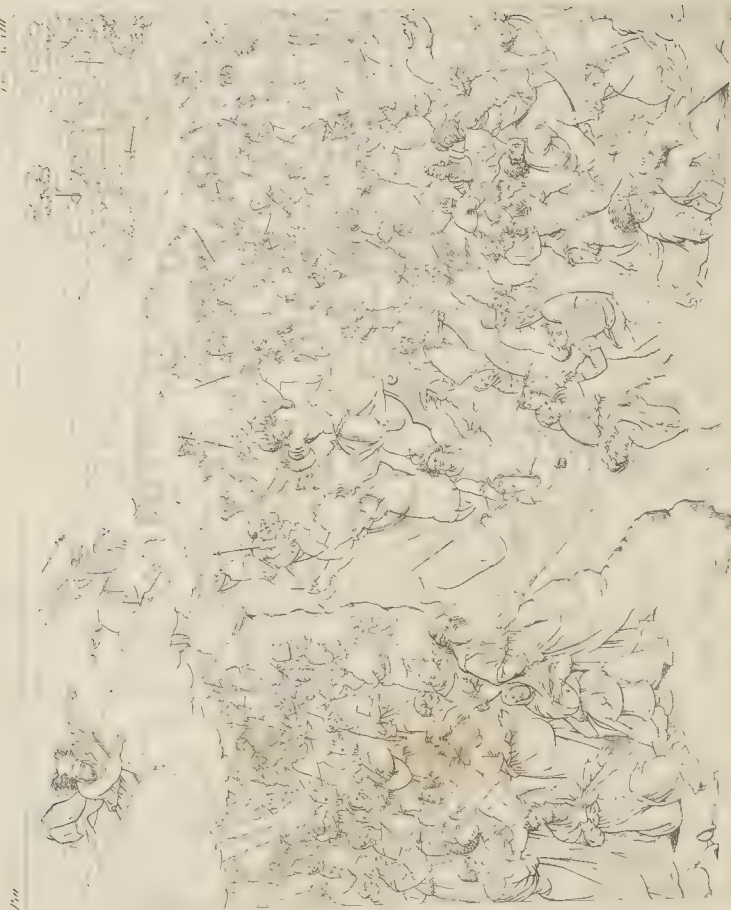
A FRESCO PAINTING BY BERNARDINO PINTURICCHIO, RAPHAEL'S FELLOW STUDENT.
END OF THE FIFTEENTH CENTURY

This painting is in the Bufalini, now Mancini, Chapel in the Church of Ara-celi at Rome; it was executed in the fifteenth century by Bernardino Pinturicchio of Perugia, an assistant of Perugino. It represents the funeral of St. Bernard of Sienna, of the order of Franciscans, who died at Aquila in 1444. To the right in the foreground is a portrait of Nicolo Bufalini of Citta di Castello, a consistorial advocate, who restored and embellished this chapel; he died in 1506. (Vasari, *Vite de' Pittori*; Rome, 1759, vol. i., p. 479. Titis, *Pitture di Roma*; 1763, p. 189. Casimiro, *Memorie istoriche della chiesa d'Ara-celi*; Roma, 1736, p. 37.)



Stanza a fresco di Bramante, Vaticano, veduta, pag. 119, tav. I. N. VII.

III.



IV.

scena del 1818

scena del 1818

scena del 1818

PLATE CXCVIII.

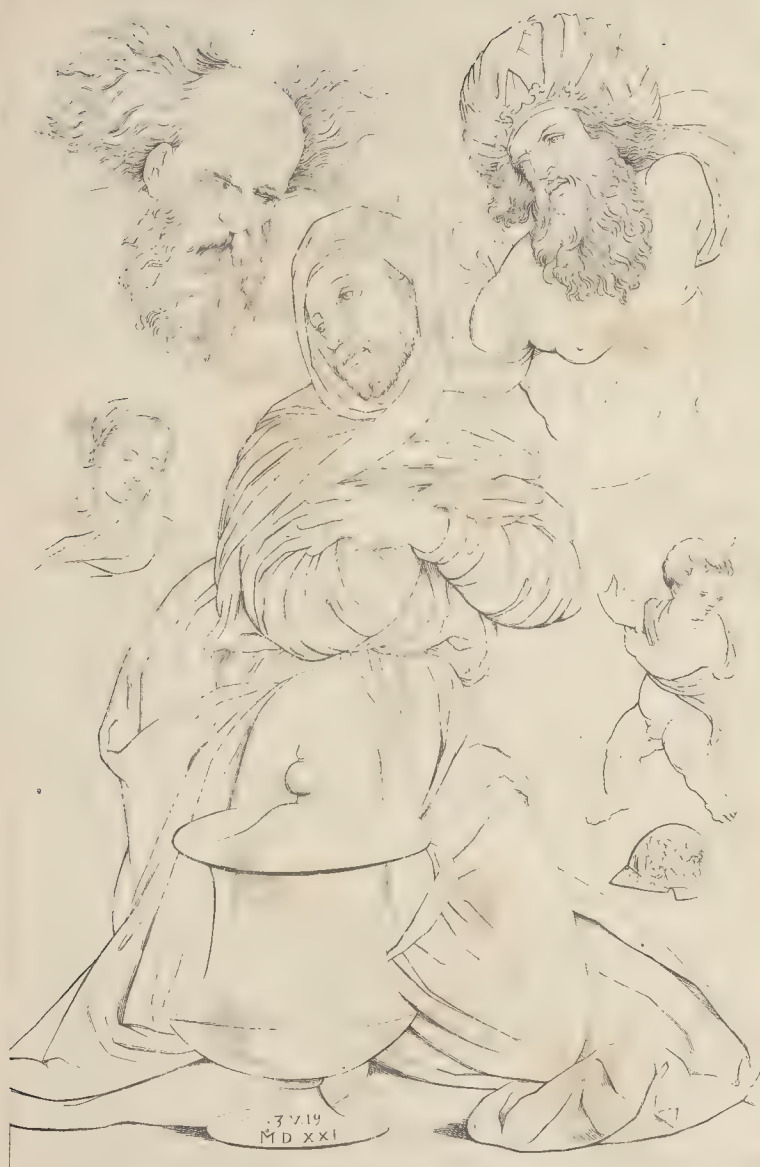
A PAINTING IN OIL ON WOOD BY MAZZOLINI OF FERRARA. COMMENCEMENT OF THE SIXTEENTH CENTURY.

This painting represents the passage of the Red Sea by the Israelites; it is three feet ten inches in width, and four feet ten inches in height. It bears the date 1521, and the name of the painter, Ludovico Mazzolini di Ferrara, who died in 1530, at the age of 49. He was a painter very little known, his small subjects are often mistaken for those of Gaudenzio Ferrari. (Lanzi, *Storia Pittorica*; Bassano, 1809, vol. v., p. 232.) We believe this to be the only picture of this master ever engraved.

PLATE CXCIX.

DETAILS OF THE PICTURE BY MAZZOLINI, GIVEN ON THE PRECEDING PLATE.
COMMENCEMENT OF THE SIXTEENTH CENTURY

1. The head of God, when commanding the sea to swallow up Pharaoh's host.
2. Head of Pharaoh.
3. Head of a young Israelitish woman, who bears an infant in her arms in the background.
4. An Israelitish child.
5. Aaron, the high priest, returning thanks for the preservation of the Israelites, with a sacred vessel at his feet, bearing the date MDXXI.



Orfeo che canta al pianto del suo figlio, che è sotto la tomba di Perseo. Perseo del XVI.

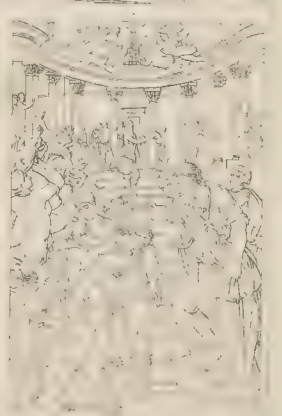
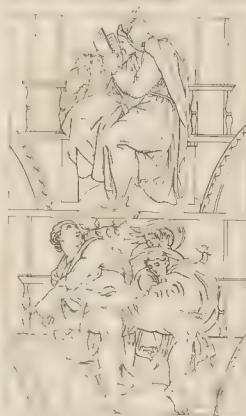
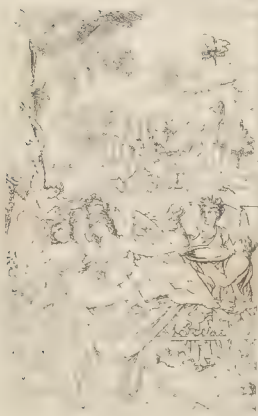


PLATE CC.

WORKS OF THE PREDECESSORS, THE COTEMPORARIES, AND THE SUCCESSORS OF RAPHAEL.
FIFTEENTH AND SIXTEENTH CENTURIES.

1. The presentation of Christ in the temple; a painting on wood, in the gallery at Florence, by Fra Bartolomeo di S. Marco, who was born at Florence in 1469, and died in 1517. (*Etruria Pittrice*, vol. i., pl. xxxviii.)

2. The dead Christ in the arms of the Virgin, St. John, St. Peter, St. Paul, and St. Catherine. This picture by Andrea del Sarto was in the church of the convent of St. Luke in Tuscany, but is now in the gallery at Florence. Andrea Vanucci del Sarto was born in 1488, and died in 1530. (*Ibid*, vol. i., pl. xl.)

3. The reconciliation of the Roman censors M. Lepidus and Fulvius Flaccus; a fresco painting at Sienna, by Domenico Beccafumi, who, according to Vasari, died in 1549, at the age of 65. (*Ibid*, vol. i., pl. xlix.)

4. The Virgin, with St. Joseph and St. Leonard; a painting on wood, by Antonio Razzi, called il Sodoma, who died in 1554, at the age of seventy-five; this picture is in the Chapel of the Palazzo Publico at Sienna. (*Ibid*, vol. i., pl. xli.)

5. Cupid and Psyche, by Giulio Romano, one of Raphael's most celebrated scholars, who died in 1546, at the age of forty-seven.

6. A sybil, and the prophet Jonas, painted in fresco, by Michael Angelo, in the Sistine chapel in the Vatican.

7. The sight of Paul restored by Ananias; this fresco painting is in the Church of St. Peter in Montorio; it is by Giorgio Vasari, whose name has become celebrated, not alone by his works of art, but by his "Lives of the Painters" who preceded and were cotemporary with him.

PLATE CCI.

THE PROGRESS OF EXPRESSION IN PAINTING, FROM THE TWELFTH TO THE SIXTEENTH CENTURY.

1. The Virgin in a swoon, supported by holy women: from the "Crucifixion;" a fresco painting of the thirteenth century, in the Church of S. Stefano at Bologna, given in pl. lxxxix.

2. Head of an angel, from the "Crucifixion;" a fresco painting of the thirteenth century, in the Church of S. Francisco at Assisi, by Giunta of Pisa, given in pl. cii.

3. Head of the Virgin; from a fresco painting by Cimabue of the descent from the cross, in the Church of S. Francisco at Assisi, given in pl. cx.; thirteenth century.

4. Head from a fresco painting of a miracle of St. Francis, in the Church of S. Francisco at Assisi, by Giotto, in the fourteenth century.

5, 6. The Virgin and holy women; from a fresco painting of the "Crucifixion," by Masaccio, in the Church of St. Clement at Rome, given in plate cliv.; fifteenth century.

7, 8. The same subject, in a very superior manner, by Raphael, in the sixteenth century; traced from an original drawing by this master, in Agincourt's collection.

9. The messenger of Holofernes begging Judith to follow him to his master's tent; a miniature group from the celebrated

manuscript bible of St. Paul, the details of which are given in plates xl., xli., xlii., xliii., xlv., and xlv.; ninth century.

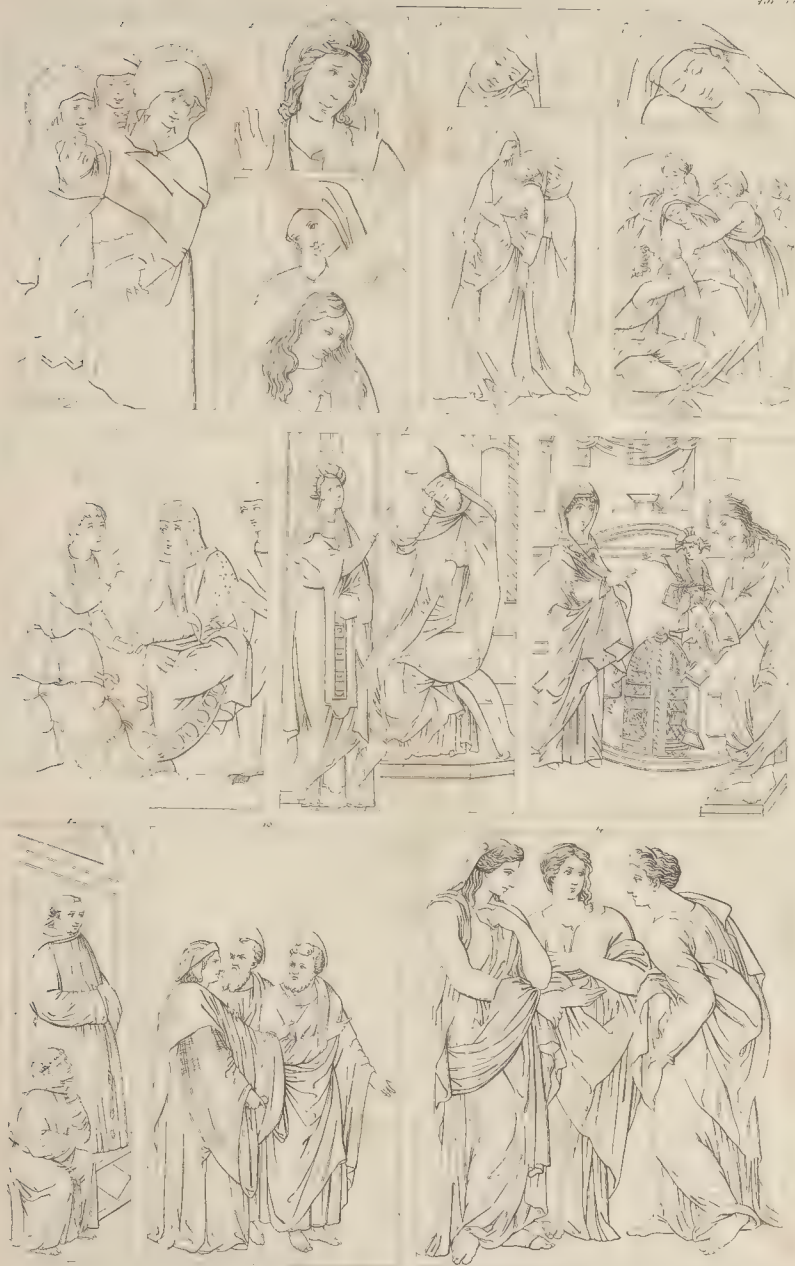
10. St. Cecilia appearing to Pope Paschalis I. in a dream; part of a fresco painting of the ninth century in the Church of St. Cecilia at Rome, given in plate lxxxiv.

11. The Virgin presenting the infant Jesus to Simon the high priest; from a painting in distemper of the thirteenth century, in the Museum Christianum in the Vatican, given in plate lxxxviii.

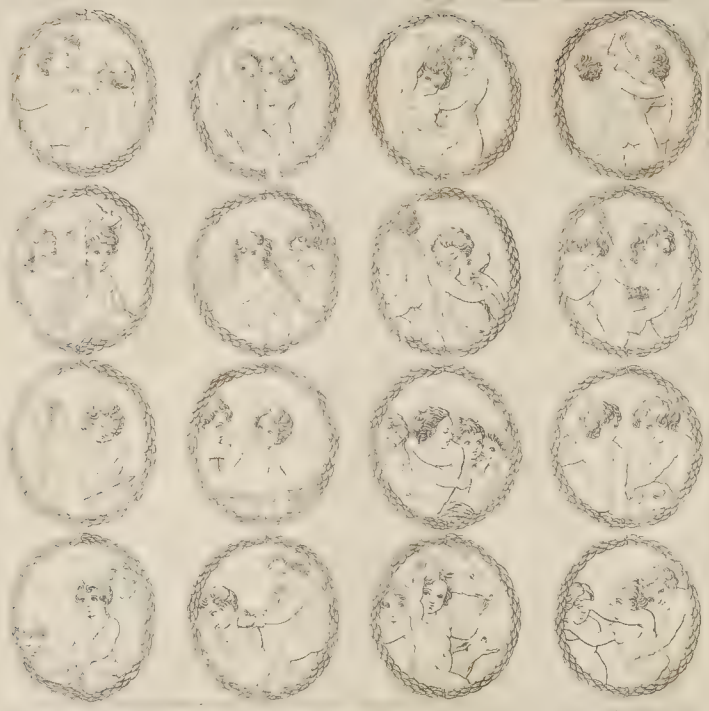
12. Two monks listening to the preaching of St. Francis; from a fresco painting of the fourteenth century by Giotto, in the Church of S. Francisco at Assisi; given in plate cxvi.

13. St. Peter and St. Paul defending themselves from the unjust accusation made against them; part of a fresco painting in the Brancacci Chapel of the Church del Carmine at Florence by Masaccio; given in plate cxlviii.; fifteenth century.

14. Psyche converses with her sisters, and, to deceive them, relates pretended outrages received from Cupid; from the illustrations of the fable of Cupid and Psyche, by Raphael; sixteenth century.



1. *gotta del proprio del capitale, piuttosto, che solo il suo. Viti*



Intorno a questa tavola si legge nel monastero di S. Paolo a Roma. V. VI

PLATE CCII.

FRESCO PAINTINGS BY COREGGIO IN THE CONVENT OF S. PAOLO AT PARMA. SIXTEENTH CENTURY.

These elegant designs were long unknown, and still might have remained so but for the energy of a lover of the arts, who substantiated a whisper of the fact of their existence, and had them copied. They were first engraved of a small size in 1797, and afterwards on a much larger scale by Francisco Rosaspina, a talented engraver of Bologna; they were in an apartment of the Convent of Benedictine nuns, therefore shut out from public view. It appears that this decoration was undertaken by Coreggio by order of Giovanna di Piacenza, one of the abbesses of this convent. The subjects of the paintings will not cause so much astonishment when it is remembered that at this period the abbesses had entire controul over the internal arrangements of the convent, and often lived in a state of great luxury and freedom. The register of the convent shows that the paintings were executed in 1519; they must, therefore, have been Coreggio's first works in Parma.

1. Diana in her car drawn by dogs; a painting on one side of the apartment. It would appear as if the others had originally been similarly decorated, but afterwards covered over with a whitewash.

2. Part of the arched roof of the apartment, which is

divided into sixteen compartments, containing figures in stucco and oval openings in the trellice work of foliage, through which the sky is seen and Cupids variously employed; underneath there are festoons and rams' heads, forming a sort of support.

3. The sixteen subjects in the oval openings. We cannot imagine anything more graceful than these groups of Cupids, armed with the implements of the chase or playing with the dogs of the goddess Diana, as seen through the openings of the trellice work of foliage.

4. The subjects of the sixteen bas-reliefs in stucco at the lower part of the compartments. The greater part of these subjects, such as the graces, a priestess sacrificing, Juno suspended with an anvil at her feet by order of Jupiter, &c., &c., are either taken or imitated from the antique; and if they do not prove that Coreggio studied at Rome, they show that he was better acquainted with the works of antiquity than generally supposed by Vasari and others. (*Opere di Antonio Mengs*; Roma, 1787. *Tiraboschi, Notizie de' Pittori Modenesi*; Modena, 1786, p. 50. *Affò Ragionamento sopra una stanza dipinta da Correggio in un Monastero di Parma, 1794. Magazin Encyclopédique*; Paris, vol. i., p. 203.)

PLATE CCIII.

COMPOSITIONS BY THE GREAT MASTERS WHO CHIEFLY CONTRIBUTED TO THE
RESTORATION OF PAINTING

1. The ascension of the Virgin; the principal group in the dome of the Cathedral at Parma, painted in fresco by Corregio.
2. The transfiguration on Mount Tabor; an oil painting on wood by Raphael, formerly in the Church of St. Peter in Montorio, and now in the collection at the Vatican.
3. The martyrdom of St. Peter, a Dominican monk; an oil painting on wood by Titian in the Church of S. Giovanni e Paolo at Venice. This painting was transferred from the wood to canvas and thus carried to Paris, making the third instance of the successful execution of this process.
4. The prophet Isaiah; a fresco painting by Raphael in the Church of S. Agostino at Rome; a work in imitation of that by Michael Angelo in the Sistine Chapel.
- 5, 6. The creation of Adam and Eve; a fresco painting by Michael Angelo in the Sistine Chapel in the Vatican.



La pittura di mezzogiorno, e la veduta del giardino.



La pittura di mezzogiorno, e la veduta del giardino, e la veduta del giardino.

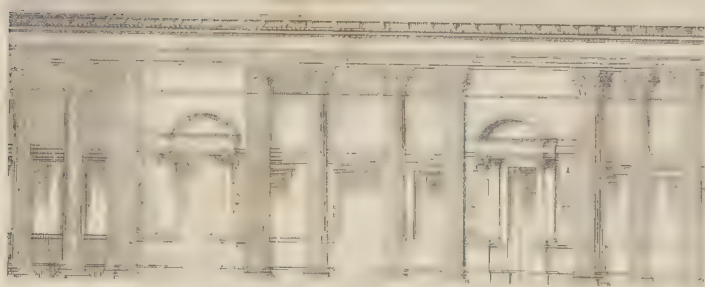


NIC POUSSIN

PICTORI GALLO

IOA RAP LUD GIOR SEROUX DAGINCOURT

MD CCLXXXII



Il monumento, modellato nel 1685, e terminato nel 1690.

PLATE CCIV.

MONUMENT TO THE MEMORY OF POUSSIN IN THE PANTHEON AT ROME.

A. Lower part of the Pantheon at Rome, in which the busts of the great painters were formerly placed; they were afterwards placed on the capitol.

1. Bust of Annibal Caracci, executed in marble by Naldini, at the cost of Carlo Maratta.
2. Bust of Raphael by the same, also at the cost of Carlo Maratta.
3. Bust of Raphael Mengs, who died in 1779, placed in the Pantheon by the Cavaliere Azara. Spanish minister at Rome.
4. Bust of Nicholas Poussin, placed in the Pantheon by Agincourt in 1782.
5. The same bust given in larger size, with an inscription beneath; this work is by a young French sculptor of the name of Séglas, who died soon after its completion. The author of this work will, it is hoped, be pardoned for adding the portrait of this great painter, poet, and philosopher, who rendered such material assistance to the progress of art by his numerous and beautiful productions, surpassing all other masters of the French school.

END OF PAINTING

PAINTING Z. /

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